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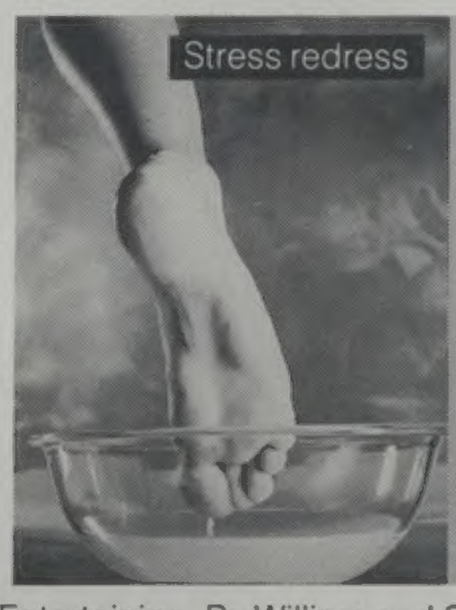

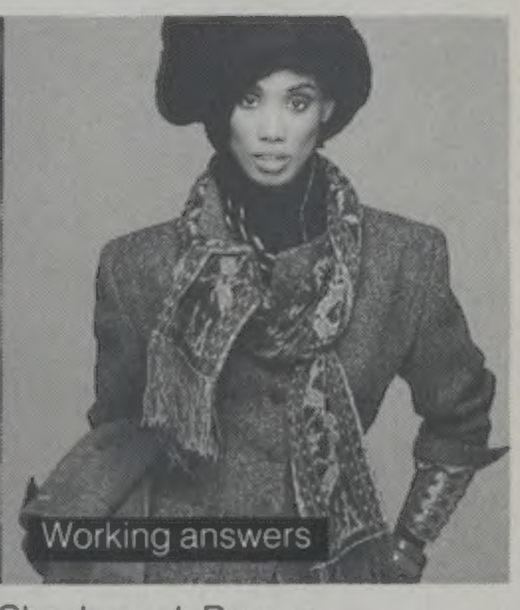

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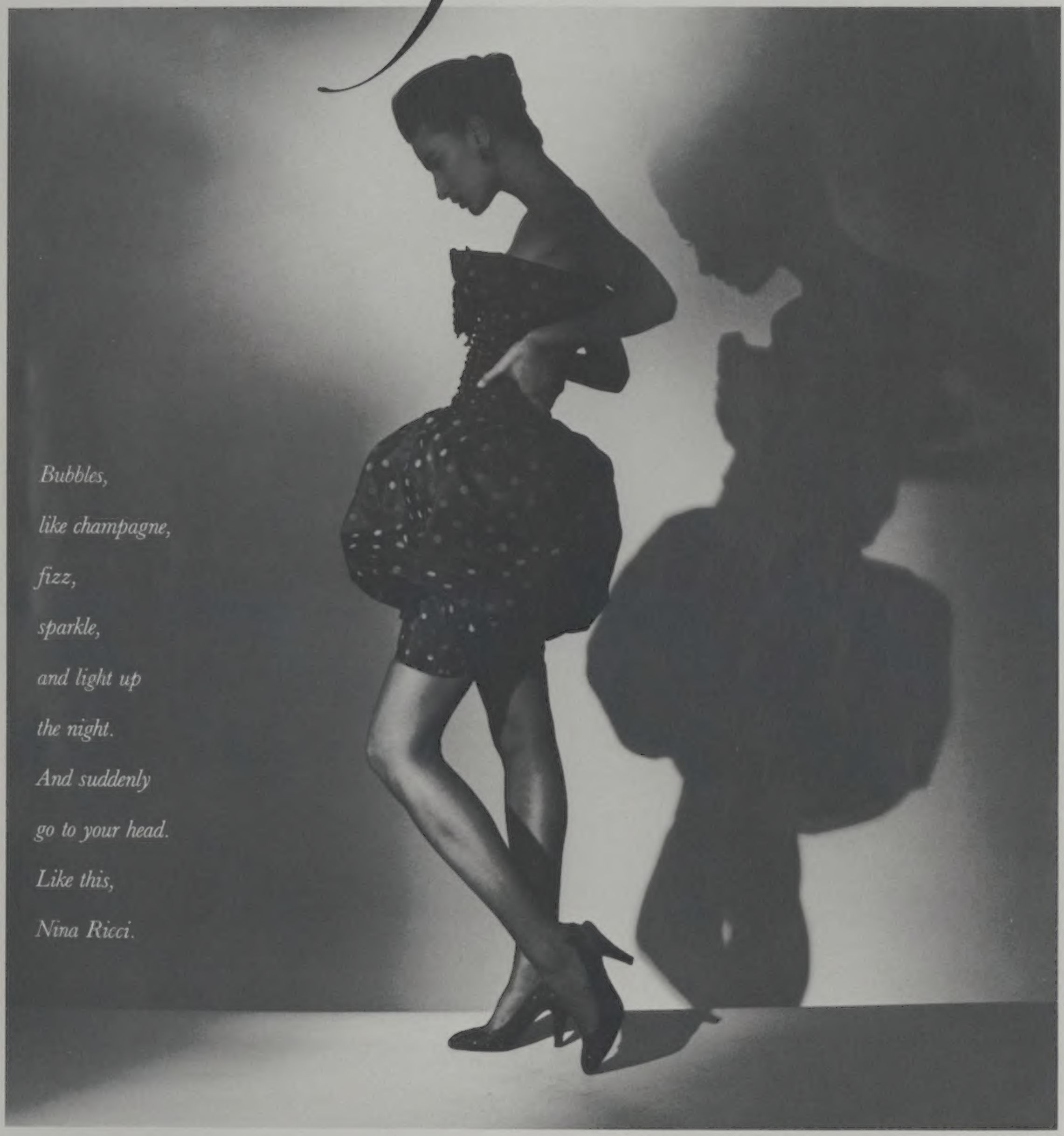

Designed by Gerard Pipart, the shapliest of bubbles, the short, strapless evening dress, cinched at the waist. In black with polka dots of color. From the fall collection of Nina Ricci, on Boulevard Four, New York.

Nina Ricci

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BERGDORF GOODMAN

ON THE PLAZA IN NEW YORK

Robert Clergerie

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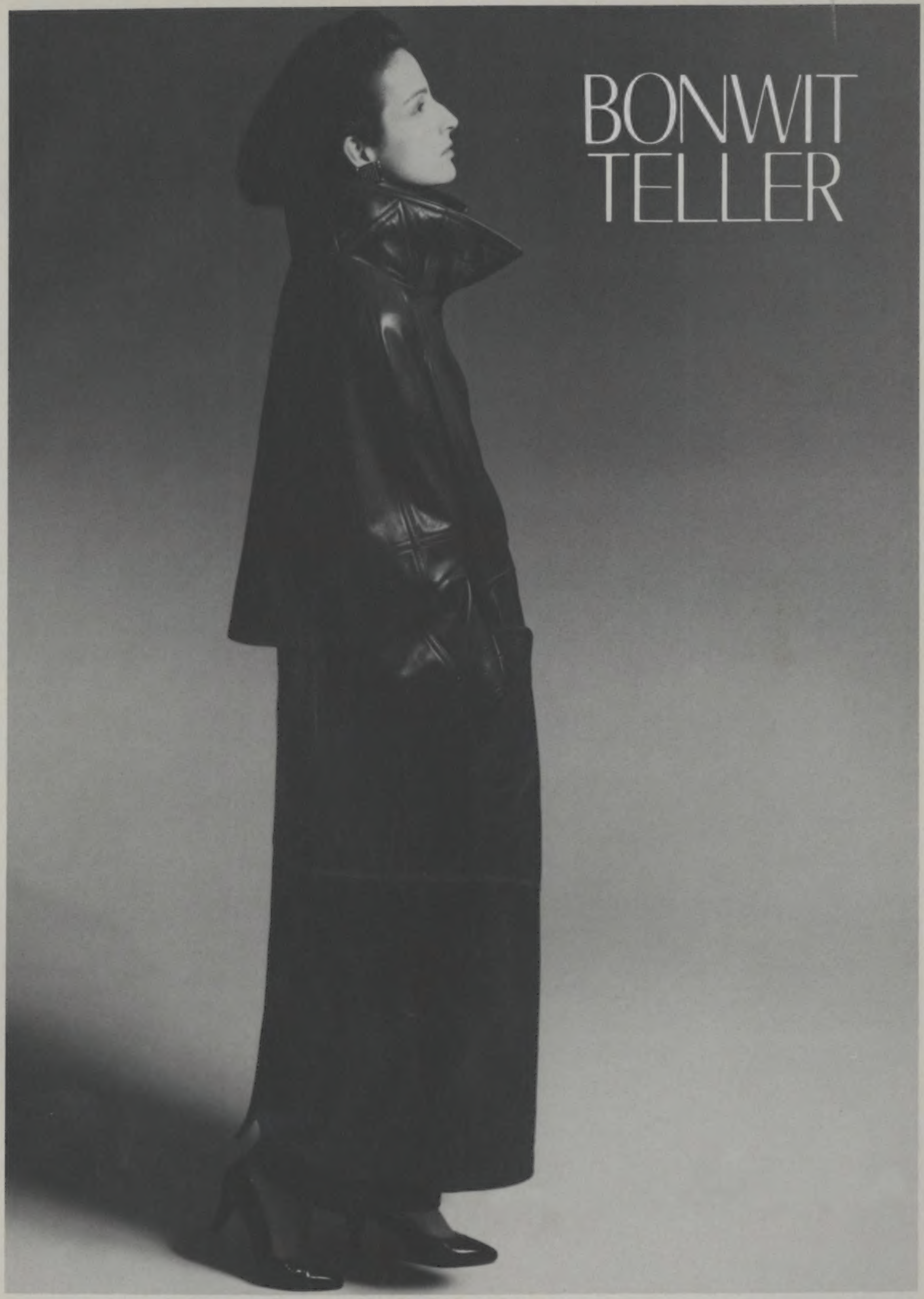

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ULTIMA II

THE NEW INTERNATIONAL

Leonore is wearing Night Iris mascara, eye shadows from the Royal Tapestries collection, Rose Passion blush, Crystal Beige lips and nails
Fur, Maximilian; earrings, Cartier; bracelet, Isabel Canovas; concorde exterior, Air France; concorde interior, British Airways. © 1987 Charles Revson Inc.

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GLORIOUS

THE NEW FRAGRANCE

by Gloria Vanderbilt

Photographs: Aldo Fallai Produced by Gruppo GFT and distributed by Giorgio Armani

GIORGIO ARMANI

"Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."

She told me a lot of things about men, my Mother. And she was almost always right.

But this man was no typical man. This was a man in a million. A man who seemed very fond of me.

It had started only six weeks ago when I was stuck in row 12 on one of those seemingly endless flights that stop in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an elbow that seemed intent on straying across the armrest the entire flight. It was his elbow.

By the time they served lunch I was halfway to falling in love.

Over the next two weeks I saw him just about every day. So when he asked me to join him for a trip out of town, it wasn't really a surprise.

After a long and leisurely lunch at a remote Country Inn, my man took me for a walk into the garden.

"This is for you, and for our days to come," he whispered in my ear as he handed me a package about half the size of a shoe box.

I undid the wrapping paper and revealed a beautiful calfskin jewelry box. With bated breath I lifted the lid.

And there it was, the diamonds glistening in the late afternoon country light, the most exquisite watch you've ever seen.

The name on the textured face identified it as a Concord Saratoga.™

"There are sixteen diamonds locked snugly into that polished eighteen-carat gold and brushed steel bezel," he informed me with a smile, "one for every day I've known you."

The curve of the linkages on the bracelet matched my wrist as though it was designed just for me. And it felt solid and substantial.

This was a watch for a lifetime.

Admiring the way the raised gold numerals seemed to shimmer in the reflected sparkle of the diamonds, I suddenly recalled my Mother's advice.

"There must be strings attached to a gift as beautiful as this?" I asked my man, perhaps a little hopefully.

He let go of me and knelt down on one knee, "I was rather hoping it would help get you to the church on time."

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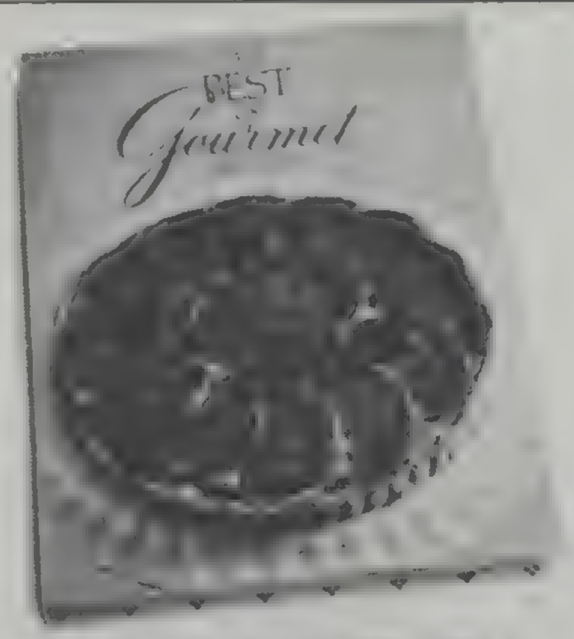

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COVER LOOK

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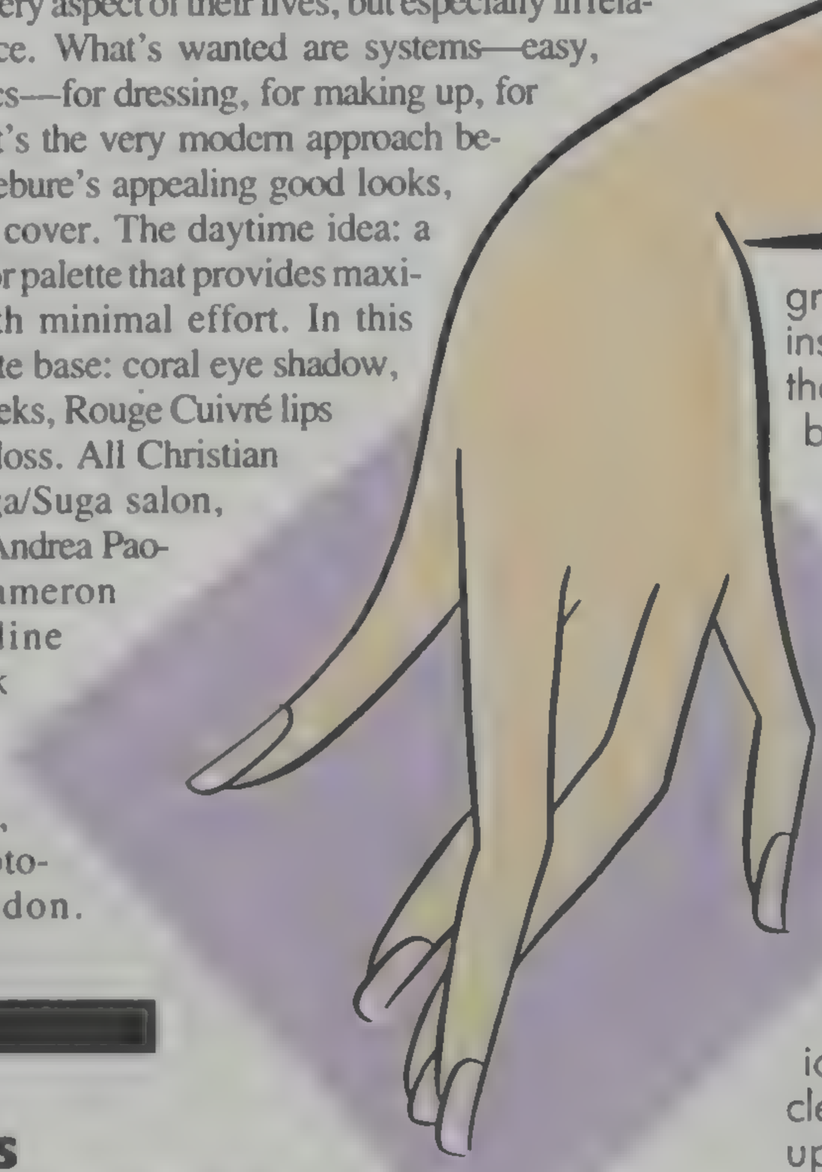
That's what busy women are looking for today . . . in every aspect of their lives, but especially in relation to appearance. What's wanted are systems—easy, pared-down basics—for dressing, for making up, for styling hair. That's the very modern approach behind Estelle LeFebure's appealing good looks, here and on our cover. The daytime idea: a neutral, one-color palette that provides maximum polish with minimal effort. In this case, over a matte base: coral eye shadow, Ylang-Ylang cheeks, Rouge Cuivré lips with Sunshine gloss. All Christian Dior. Hair, Suga/Suga salon, NYC; makeup, Andrea Paoletti. David Cameron jacket, Azzedine Alaïa turtleneck body suit, Stephen Jones cap. Details, stores, last pages. Photograph by Avedon.



fast nails

A basic for women now: more natural, polished looks for nails that are shorter, more rounded but won't chip immediately. One way comes from "French manicuring" (it sounds fussy, but it isn't)—a pale pink nail with white tips, sketched *above*. (Orly makes a do-it-yourself kit.) . . . For women who need pro advice: the first traveling nail clinics in stores across the country— run by Cosmyl; their full-service spa opens next month in Coral Gables, FL; 1-800/262-4401.

beauty now

Beat-the-heat ideas for skin, nails, feet, scent

foot revivers

With every step, feet must withstand almost all body weight; no wonder, then, that they swell and ache after a long day. What can be done for relief? "Kick off your shoes and prop up your feet whenever possible," said Kenneth A. Johnson, M.D., professor of orthopedic surgery at the Mayo Clinic, Scottsdale, AZ. "Even ten minutes can be enough to reduce pressure on feet and improve circulation."

Another must for good foot health: properly fitting shoes. "High heels may look attractive, but it's best to wear them for a few hours only, changing to low-heeled sneakers or shoes before taking long walks or at the first sign of discomfort," said Dr. Johnson. "Trying to 'grin and bear' the pain of ill-fitting shoes can lead to long-term problems including corns, calluses, and ingrown toenails." Adding cushioning inserts to shoes can help to equalize the pressure on feet, but they should be used *only* if shoes are roomy enough. (Signs of infection or persistent foot problems should be brought to your physician's attention.)

Other quick foot-revivers: ankle rolls and foot flexing to prevent blood from pooling in feet; running hot water on feet to soothe them, followed by cold water to "exercise" blood vessels and reduce swelling; regular pedicures that include "thorough foot cleansing, foot massage that extends up the calf to the knee, and careful trimming of nails and cuticles," said Valantina Iancu, pedicurist for NYC's Georgette Klinger salon.

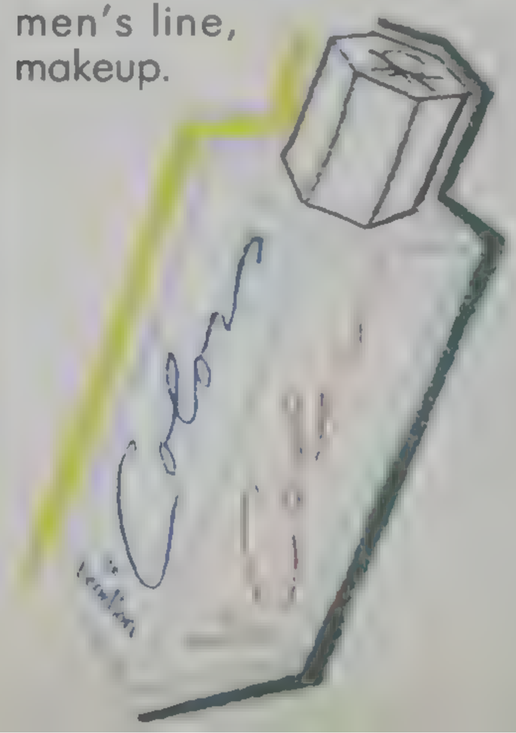
Best pedicure maintainers: Daily use of a pumice stone or exfoliating cream (such as Clinique's or Barielle's) followed by massaging moisturizer into feet before bedtime (good foot creams come from DeLore International or Dr. Scholl's).

NEW SWITCH

The benefits of "self-regulating" moisturizers? These lotions are penetrating, lightweight, allow a woman to apply makeup without waiting for moisturizer to be absorbed. (One to try: Biotherm's Hydro Regulateur.) They claim to have ingredients that zero in on dry spots, but some M.D.s are skeptical.

Just when one suspected that Benetton had thought of everything, along comes a new Benetton scent—"an obvious move," says Leslie Grunberg, president, Benetton Cosmetic Corp. And what a pleasure: this spirited scent ("Colors," sketched *below*) is made up of ingredients from across the world—hyacinth from France, pineapple from Hawaii, patchouli from China. . . . What's next? A bath line, men's line, makeup.

Sketches, TY WILSON



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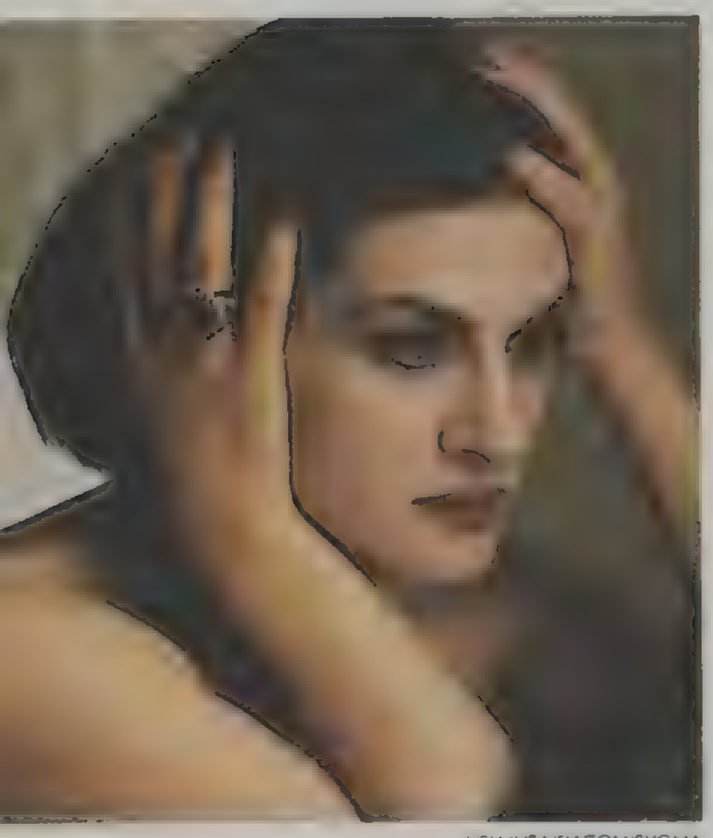

HELMUT NEWTON/SYGMA

HORST

Women facing women

Famed, familiar, invariably interesting. Paloma Picasso and Gloria Vanderbilt have both lived public lives. . .and they know about appearances. As makers of makeup and scent, they do an about-face: here, both look back at women

If Prince Charles qualifies as the world's most celebrated son, Paloma Picasso may well be the most famed daughter. Says Paloma *(above left)* of her father: "Even as a boy, he would go to school with a dove tucked in his shirt." Namesake of that dove (and born at a time of optimism), Paloma has evolved from her father's much-painted child to a family executor of Picasso's artistic heritage. "The name Picasso opens lots of doors," admits Paloma. "Some people tend to be more critical. But you don't make it with a name, and making a name for yourself doesn't happen in a day. I like to work." Her work has grown from stage costuming and sets to costume jewelry designs (that wound up in Yves Saint Laurent's Paris boutique); today, there are major jewelry pieces made for Tiffany & Co., a Paloma scent, now also a bath line. Paloma is not a woman of indecision: When she makes a

"Some women have the sort of beauty that works very much with youth. I don't." PALOMA PICASSO

lipstick (that's currently only available in France), it is *one* lipstick—called *Mon Rouge*. Marketing tool or simply the quite perfect red, it's a sellout in Paris.

"If you find the right thing, you should keep at it," Paloma believes. "You can't go against who you are. I tend to distrust people who always dress in that year's fashion. I love wearing red lipstick; it's the only makeup color I wear.

"Some people have the sort of beauty that works very much with youth. I always felt, with my strong features, that I would get better with age."

Granddaughter (via mother Françoise Gilot) of a perfume maker, Paloma tried to make her scent "like a self-portrait—the boldness and the gentleness, too." "My road was paved for me by my mother. My mother always worked, and I was raised to believe women were independent. My idea of femininity is a strong femininity," she says. "Femininity is not about frou-frou."

"Perfume is the ultimate fantasy," says Gloria Vanderbilt; "it's a very personal thing. Not only does it react differently on every woman's skin, but every woman brings her own fantasy to it. A woman may have a whole wardrobe of scents—I do, myself—but she should be able to come back to the ones that work best for her. When she puts on a fragrance, she should feel that lovely things are going to happen, she should be expectant."

To Vanderbilt—her signature fragrance—Gloria Vanderbilt *(above right)* adds, this month, the just-out Glorious. In other eras, she—surprisingly sixty-three—has been a playwright, actress, child heiress; painter, mother (of four), debutante; designer of home furnishings, of wardrobe accessories, Hallmark greeting cards, jeans, collages. "I don't consider myself a businesswoman. I became a designer through my artwork.

"It takes time to find one's identity. The teens and twenties are years to experiment, to imitate and try different things. Eventually, a certain truth takes root about one's self-image. And though a woman may change over the years, there are basic things she knows about herself. I've made changes recently—my haircolor is now dark brown rather than blue-black, in an unstructured style with bangs that works better for me now." Says the woman once known for Kabuki-white skin: "My makeup is more tawny.

"A woman may change through the years, but there are certain things she always knows about herself." GLORIA VANDERBILT

"There are still a lot of women who live off someone else's smile," admits Gloria. "It's only when a woman feels strong enough herself and has a sense of her own self-worth that she can find the energy to do the things she wants to do." Up by 6:00 A.M. most mornings, Gloria writes and paints; she works out twice each week with her own exercise trainer. (This spring, Knopf released *Black Knight, White Knight*, the second installment of her autobiography.) "I've never believed in chronological age," she says. "If you have health and energy, you have tremendous possibilities."

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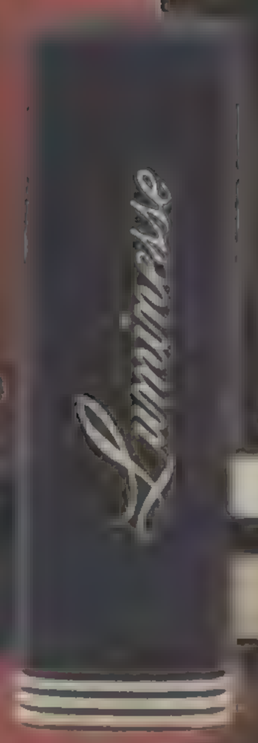

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JESSICA McCLINTOCK

PEOPLE ARE TALKING ABOUT...

They've Gotta Have It

Two new teenage-girl movies represent a long-awaited triumph of sex over ladylike scruples

Patrick Swayze and Jennifer Grey in "Dirty Dancing"

In the last ten years, we've been inundated with films for and about male teenagers. Descriptions of the growing pains and glowing sexual adventures of young men on the brink of an endlessly receding adulthood, these so-called "pimple movies" like *Ferris Bueller's Day Off* are at last being ridiculed out of existence. But women? Girls? Are they to be no more than convenient bodies to be used for masculine rites of passage, with no corresponding appetites and "awakenings" of their own? The traditional view has been that a girl's energies were directed toward marriage, not sexual experimentation, and if she did "play around" (see the rise and fall of Marjorie Morningstar), she would be brought to heel, i.e., connubial surrender, in the end.

Teen princess Molly Ringwald, like Margaret O'Brien, has struck a blow for girls as stars of their own lives. But in her formulaic romances, there's no place for sex. Most young girls are more comfortable with the sublimations of romance, or the cautionary slice-and-dice horror film, than with those sensual stirrings that the rest of us (having achieved a negotiated settlement with our bodies) would like to see, think about, maybe even be turned on by. The good news is that two current films allow their young heroines a full range of sexual feeling and an aggressiveness that wins hands down over ladylike scruples.

Dirty Dancing, directed by Emile Ardolino, is a conventional film in its Borscht Belt setting, ethnic satire, and feel-good ending, but with a deliciously subversive core. The movie is set in the 'sixties, and its heroine, Baby, played by Jennifer Grey, is the serious, college-bound daughter of a New York Jewish family on vacation at Kellerman's Mountain House in the Catskills. Her initiation into the world of grown-up freedoms (and their consequences) begins when she stumbles on a beer-guzzling, raunchy-dancing party of the young hotel staff and is stunned by the wildly erotic performance of the resort's professional dance couple (Patrick Swayze and Cynthia Rhodes).

When Rhodes suffers a botched abortion and Grey is induced to fill in for her onstage as Swayze's partner, the film's most enchanting sequence begins. Swayze patiently instructs the sweet, stiff, inhibited teenager, who learns to give herself over to rapturous physicality, and the two become lovers.

Grey's transformation is sufficiently dramatic that we're as shocked as her doting father (Jerry Orbach) to see his child perform a love duet that is, in effect, an announcement of her "deflowering," and a declaration of independence. Make no mistake, Grey's "dirty dancing" is just that—which is why the movie's conciliatory ending—an intergenerational love-in—feels forced. *Dirty Dancing* wants to make peace with (and money from) the prime-time audience, but it's only when the movie chucks its sitcom spirit and surrenders to the power of Grey's unleashed sexuality that it takes off on the wings of Eros and we fly.

Wish You Were Here, also a period film, is set in one of those picture-perfect towns in postwar Britain. The stodgy, sanctimonious milieu and a wild, foul-mouthed young beauty are the volatile antagonists in David Leland's fresh, sad, funny tale of a teenage girl whose raging appetites and rebellious instincts have no place to go except into promiscuity. The title of the movie plays on two kinds of yearning—the cheap romantic dreams imported by popular American songs and movies, and the girl's longing for the love of her mother who died when she was eleven. Newcomer Emily Lloyd, blond and mischievously lovely, is heartbreaking and irritating in equal parts as the hedonistic Lynda. Her disaster-prone life, from her ill-fated job as a beautician to her trysts in the tool shed in back of her house, is one long, confused attempt to get attention and love from the one man—her dour, unloving father—who can never supply it. When she takes up with a seedy older fellow who's her father's age, there's both irony and pathos in their charged, sexually disturbing affair.

What gives the movie its wrenching authenticity is our realization that Lynda's anarchic impulses are inescapably mired in the very mediocrity she's rebelling against. The dreamlike ending in which Lynda makes her own life as an unwed mother doesn't quite convince us of her "escape." But there are wonderful moments, like a propriety-shattering scene in a tea parlor which erupts into an orchestrated mayhem that's a cross between Gilbert and Sullivan and Monty Python.

In the film's most subtle triumph, Lynda does more than defy convention. She challenges the double standard in movies whereby we are encouraged to see promiscuous men as adorable scoundrels, while their female counterparts are immoral trash, undeserving of love. We do care about Lynda immensely, even as we rage at all that fierce female energy so extravagantly wasted. —MOLLY HASKELL

("PATA Movies" continued on page 70)

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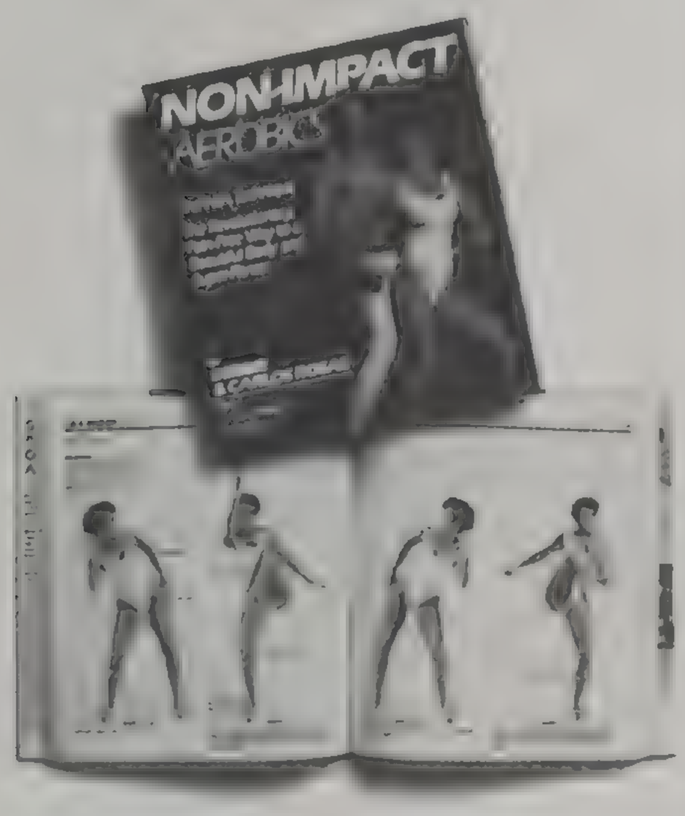

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PEOPLE ARE TALKING ABOUT...

Hotchacha

Dirty Dancing's steamy new star, Jennifer Grey

At first, the only compliments Jennifer Grey got from directors at auditions were for her father, actor Joel Grey. She'd storm home, rejected, and say, "Congratulations, Dad. They loved you." Despite the criticisms thrown at her—not pretty enough, not tall enough, too young, too old, or too Jewish—she has appeared, however briefly, in an impressive list of films. And now she has the lead in *Dirty Dancing*—possibly the steamiest PG-13 movie ever—as Baby, a daddy's girl who, during a family vacation in the Catskills, falls in love with the dance instructor (Patrick Swayze), a James Dean with muscles.

Though twenty-seven, Grey looks more like the teenager she plays. She laughs a little too loudly, and her curls fall into her face. Her sexy little body, so doted on in the film, is now buried under baggy L.L. Bean clothes.

Like Baby, Grey had her own "wild" adolescence, when her habit of carousing with WASPy boys strained her close relationship with her father. Her personality is a paradox, maybe the byproduct of her California/New York upbringing. She's a vegetarian but smokes cigarettes; she wears practically no makeup, but lugs around a cosmetics case the size of a tackle box.

Grey's attitudes, not her looks, give away her age. Few teenagers are so eager to have children they "follow babies around in the street." A romantic, she believes in "one special person you are meant for"—and loves her unnamed boyfriend with a lay-down-your-life conviction. She wishes partner dancing, the aphrodisiac that coaxes Baby out of puberty, would come back: "Dancing with a man who leads well makes you feel like you don't have to think. . . . The samba, the fox-trot, the merengue—they had a sensual connectedness we've lost." —JEFFREY SHERMAN

Top LOU SALVATORI Hair and makeup Helene Macaulay. Bottom LANCE STAEDLER

RAISING PHOENIX

He's only sixteen, but River Phoenix has already turned out two admired performances—as the tortured boy in *Stand By Me*, and as Harrison Ford's son in *The Mosquito Coast*. In his new movie, *Jimmy Reardon*, he plays a teenage dreamer seduced by an older woman (Ann Magnuson). In person, Phoenix has an intense soft-spokenness that is both compelling and a little disconcerting. "I disagree strongly with Jimmy's philosophy. He does things without thinking first." Phoenix is a part of a Hollywood Swiss Family Robinson including brother Leaf, sisters Rainbow, Liberty, and Summer, all of whom are actors, strictly vegetarian, and committed to holistic well-being. Phoenix never wears leather of any kind. Not even leather shoes. "If we can support River and what he stands for," says his guardian on the shoot, Larry McHale, cupping his hands upward in the air, "maybe we can have a small effect on what's wrong with the world, like hunger and poverty." —GERALD L'ECUYER

VOGUE, August, 1987

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Ariel O'Donnell. San Francisco, California. Age: 21. Waitress/Bartender, Non-professional AIDS Educator, Cyclist, Art Restoration Student, Anglophile, Neo-Feminist.

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PEOPLE ARE TALKING ABOUT...

Maruschka Detmers makes sex erotic, dangerous — even funny

Sexual presence in a movie star has little to do with nudity or explicit sex scenes. Myrna Loy had it, and so do Angie Dickinson, Sophia Loren, and Debra Winger. Shirley MacLaine has it, but Jane Fonda doesn't, even though she's a wonderful actress. Among actresses today, no one may have more of it than Maruschka Detmers, the young Dutch-born beauty who made so startling a debut in 1983 in Jean-Luc Godard's *First Name: Carmen*. What was startling was not so much her looks—tiny waist, dusky skin, heart-shaped mouth—and not her nakedness, though both were striking enough. What surprised was the sight of a naked woman *acting*. Detmers possessed an impassive self-assurance, an insolent, almost imperial command of sex as power. At the same time, no one could mistake her for a goddess. She was a sweaty, flesh-and-blood woman, spontaneous, young.

And her work in Marco Bellocchio's recent *Devil in the Flesh* reinforces the impression of a strong, possibly unfettered talent. Weighted with solemn metaphors—madness as freedom and sexuality as revolt—*Devil in the Flesh* is a glum example of an impossible genre, high-art erotic cinema. Yet Detmers almost makes it work. Even though the young woman she plays is supposed to be suffering, at times, from "depressive stupor," Detmers doesn't go all languid and chic. She plays this girl, Giulia, as unhinged, dangerous, alternately ravenous and scared. Sex becomes a release for Giulia and also a way of going further into madness. The utopian promise of the movie is that Giulia will go so far she will come out the other side—into sanity. Can anyone truly believe this? Maybe not, but we can still see the heat rising in Detmers' cheeks. She's a sexual presence.

Yet she's doing her best to deny it. In interviews, she takes the high line: The movies of Godard and Bellocchio are works of art, and anyone who sees anything erotic in them is just being vulgar; in *Devil*, the notorious fellatio scene is "pure." (Actually, it's very erotic, and funny, too—anything but pure.) Since *Carmen*, Detmers has been surrounded by rabid journalists, so the frost of disapproval is understandable. But not a lot of fun. If an interviewer—even a non-rabid one—persists in asking about eroticism in acting, she bristles, and tries to control what he writes down. Behind this, of course, is the sad, bitter hope of controlling what people think of her.

Which is not, perhaps, so strange a state for a will-driven girl to find herself in. At eighteen, a Dutch au pair in Paris who spoke not a word of French, Detmers applied to the Cours Florent drama school, picking up a man on the street to help her rehearse the audition pieces. She learned the parts by rote, and got into the school. When the story became notorious, an agent took her to meet Godard. The rest is flaming history. She now says, however, that she will never play unclothed again. She wants to do only "serious" roles, and she should, since she can handle them. But does the screen have to lose an erotic actress to high-mindedness? That would be more perverse than anything in *First Name: Carmen* or *Devil in the Flesh*.

—DAVID DENBY

ALSO RECOMMENDED

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To hear and howl at the girls' coming out with "aard on" and "roober junnies" in their thick country accents is to feel liberated by their exuberantly no-nonsense approach to sex. Acted to sly perfection, the movie—written by Andrea Dunbar, who is from the same depressed area of England—offers a fine feminist solution to the man-shortage problem. Who really wants a whole man, anyway?

—M.H.

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PEOPLE ARE TALKING ABOUT...

Modern Times

Above: In Paris—Malcolm Morley's "Out Dark Spot," 1978. Below: In Milwaukee—Andy Warhol's 1980 portrait of fellow artist Joseph Beuys.

Top: Saatchi Collection, London, bottom: Frayda and Ronald Feldman, New York

Back to the future:
two shows
at home and abroad
give us a glimpse
of where the avant-garde
is today . . . and
where the Beuys are
this summer

The Pompidou Center in Paris, that overgrown Erector Set of a building, is celebrating its tenth anniversary this summer. The center shows its age—the escalators often go on the fritz, and the glorious views of Paris now come to us through the murk of seemingly uncleanable windows. But the permanent collection, which has grown rapidly, is infinitely more impressive than it was a decade ago, and the museum's energy level is very high—high enough to mount a mammoth international survey of the years 1977-87, called *L'Epoque, la mode, la morale, la passion* (through August 17).

The Pompidou show contains works by sixty painters, sculptors, and photographers, and covers everyone from old-timers like De Kooning and Pierre Soulages, to neo-Expressionists Malcolm Morley and Gérard Garouste, to political artists Hans Haacke and Jenny Holzer. It's a sprawling, labyrinthine affair that winds through two floors of the huge complex and ends with a video room and a bookstore devoted to contemporary art. The show surely lives up to its bravura title, which is borrowed from a passage in Baudelaire's essay "The Painter of Modern Life," in which the poet argues that beauty may be eternal, but human beings will never swallow it unless it's gift-wrapped in the latest styles, passions, trends. I wonder if the curators at Pompidou understood the rueful edge of Baudelaire's essay. He had a love-hate relationship with fashion, and you may leave this show feeling you have one with the art of your time.

The idea behind the Pompidou show, as laid out in the introduction to the humongous 660-page catalogue, is to give us a relaxed, open-minded promenade through the decade. Reluctant to force such a turbulent and recent period into any predetermined pattern, the curators hit upon the great plan of giving each artist a room of his or her own. The galleries are a honeycomb of one-person shows. The standout, for me, was a room of four Don Judd wall pieces in metal, plywood, plastic, and enamel. Judd is a poet of *(Continued on page 96)*

Rolex accompanies Te Kanawa.

Kiri Te Kanawa's voice has been called perfect by Sir Colin Davis of Covent Garden. She is so highly esteemed by the Metropolitan Opera that they chose her to star in the coveted new production of Strauss's *Arabella*.

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Te Kanawa has won renown in film, recordings and television. She has gained international acclaim in recitals and orchestral concerts. Accomplishments foreseen from an early age for this storied New Zealand prodigy.

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PEOPLE ARE TALKING ABOUT...

(Continued) industrial materials. He brings you close to the world of nuts and bolts and 3/4-inch plywood; you feel the thrill of the handyman as he walks into the hardware store or the lumberyard, as if into a kingdom of possibilities. Next to Judd's clarity, a lot of the work here looks bedraggled, half-baked. One Julian Schnabel, "Starting to Sing," which is a giant cloth banner bearing the black-and-white portrait of theater-of-cruelty hero Antonin Artaud, is like last year's dirty dishrag, hung out to dry.

Pompidou's mini-retrospective format is echoed in *Warhol/Beuys/Polke* at the Milwaukee Art Museum, through August 16, then traveling to the Contemporary Arts Museum in Houston in September. Warhol is a figure the art world is deeply ambivalent about—he's like an infuriating but unavoidable old relative. Few can work up enthusiasm for the work he did after the 'sixties; and that first decade of Jackies and Marilyns now seems as distant as Camelot and the Summer of Love. No doubt this is how the Parisians felt when they excluded Warhol from their survey. But the inclusion in the Milwaukee show of his silkscreen tabloid images, their first posthumous review, provides us with a pretty good sense of where the avant-garde is today, caught between the all-is-emptiness insouciance of a Warhol or Germany's Sigmar Polke and the brooding angst of Joseph Beuys, who died last year.

Beuys's enigmatic art is based on his experiences during World War II, when his plane was shot down in the Crimea and he survived only because the Tartars who found him wrapped his freezing body in animal fat and felt. Beuys was a mystic Dadaist, who used fat, felt, and ordinary objects—a heap of shovels, a pile of rubble—to transform the hallowed halls of the museum into a war-ravaged place.

Polke, at forty-five the youngster in Milwaukee, has recently begun to exert a major influence on American artists. By turn abstract and representational, his work is wildly erratic. At Pompidou, where he is also represented, his neo-Abstract Expressionist canvases fell flat—they looked unfocused, incoherent. But as critic Sanford Schwartz has observed, this vagueness is a part of Polke's appeal. "His pictures sometimes feel as though they were the products of a post-apocalyptic person who doesn't know what art is but has a desire to make paintings." The selection in Milwaukee is stronger; it includes many of the overlaid-image pictures—flowered chintz, comic strips, primitive symbols—that Americans are drawn to for their quirky, ditzy charm.

Polke—like Warhol—is uninterested in theory; he just wants to achieve an alluring effect, to transform our addled sensibilities, soaked in kitsch and camp, to create a new form of beauty. Visitors may leave the Paris and Milwaukee shows feeling that, after the anti-art of recent years, it's to the immediate, sensuous experience of painting and sculpture that everyone wants to return. And after Baudelaire's "la mode" and "la passion" have had their day, it's old-fashioned beauty that has a hold on our hearts and minds. —JED PERL

Right: Sigmar Polke's "Burda," 1979/82—"quirky, ditzy charm"

BARKING UP THE FAMILY TREE The art of *The New Yorker* proves that humor is relative

When I was growing up, I didn't have a lot to say to my family, so I spent the goodly part of the week ignoring them, until the day *The New Yorker* arrived and we all had a good laugh at our own expense. (The genius of the cartoons, and the reason we identified so strongly, was the none-too-subtle implication that beneath the sophisticated veneer of a Charles Saxon family lay something closer to the truth—the families Addams and Booth.)

I also realized, at a tender age, that the very best job in the whole wide world would be that of a *New Yorker* cartoonist. The fact that my father had taught James Stevenson how to swim only stoked this ambition. But I was willing to concede that the *second* best job in the whole wide world would be cartoon editor.

Today I am all grown up, and I suspect that this ambition, as well as the shock of recognition one feels looking at, say, a Koren couple (they look like hippies and act like yuppies), may well be the common denominator among large numbers of otherwise perfect strangers. This is probably why an exhibition called *The Art of The New Yorker—A 60 Year Retrospective* is a bit like *The Family of Man* for people with funny bones. A "cherce" selection of cartoons and cover art, from the new-wave doodles of Roz Chast to the Old Master psychedelia of Saul Steinberg, the show opened at the New York Public Library and is making a two-year tour through major American cities. (Right now it's at The High Museum at Georgia-Pacific Center in Atlanta.) Be sure to catch it when it comes to a city near your suburb. Who knows—you may run into someone you're related to. —TRACY YOUNG

Top: Search Collection, London. Bottom: Copyright © 1983 The New Yorker Magazine, Inc.

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New-Wave Gossip

The Hollywood Kids are a campy version of Hedda and Louella

Star gossips (top) Nichols, Lance, and [illegible]

They look like a New Wave aberration of the Marx Brothers—beach-boy-blond John, mop-topped Lance, and bug-eyed Jimmy. The Hollywood Kids aren't comedians—they're gossip columnists who look at L.A. as if it were a prime-time soap opera. They dish the entertainment industry in the tradition of Hedda and Louella, but add new humor. "Hollywood is more fun now," says Lance. "Glamour is coming back, private clubs are coming back, and gossip is part of what's going on. This town should be half slick and professional, and half sleazy fun. We don't forget the B-movie side of Hollywood."

The Hollywood Kids are fed items by a secret ring of chauffeurs, caterers, supermarket bag boys, Bel-Air maids, and studio hair/makeup/wardrobe people. Somewhere between the *National Enquirer* and the *National Lampoon*, their biweekly newspaper, *The Hollywood Kids*, reports on everything from the latest tantrum on the *Dynasty* set to sex, drug abuse, and cosmetic surgery among the superstars to what Barbra Streisand wore, bought, said, and ate at the Santa Monica Antiques Show. "We don't try to be mean," Lance points out. "We just like to poke fun. We stay away from AIDS and politics."

Former actors who "never got to act," the Kids started publishing a giveaway gossip tabloid three years ago and, in a town where heaps of free journals go begging, theirs became an underground sensation. Besides the gossip, each issue plays Twenty Questions with a "celebrity" (Tab Hunter, Edie Adams, and Jim Bailey are considered big interviews) and has a TV page that lists camp films like Tallulah Bankhead's 1965 *Die, Die, My Darling* and reruns of vintage sit-coms. The Kids also tackle L.A. twice a week on an FM morning program and once a month on their cable TV talk show. Their ultimate goal is to have a nationally syndicated column, but for now, the Kids would be just as thrilled to have their own box on *Hollywood Squares* and to be celebrity judges on *Dance Fever*. —RICHARD ALLEMAN

COOL ON ICE

Debi Thomas is smart, sassy and wants the world title back

Debi Thomas, the 1986 World Figure Skating champion and this year's runner-up, was in the locker room after a performance, wondering what to do with an armful of roses, traditionally thrown onto the ice by pleased fans. "Why don't they throw something useful?" she asked. "Like pizza."

As the skating world's Jim McMahon, Thomas is known for her horsing around, joking that seems to say, "Listen, this is just a game." "We're taking bets on who is going to be injured first," Thomas quips as she hoists herself through a wobbly barrier into the stands to be interviewed. But maybe Thomas, who's from San Jose, California, can afford to be flippant, because she decided long ago that her life won't be spent solely in a cold rink. The only full-time student on the circuit and the *(Continued on page 106)*

Top: PETE TANGÉN. Backdrop: Painted Space. Groomer: Edward St. George. Bottom: Duomo/STEVEN E. SUTTON

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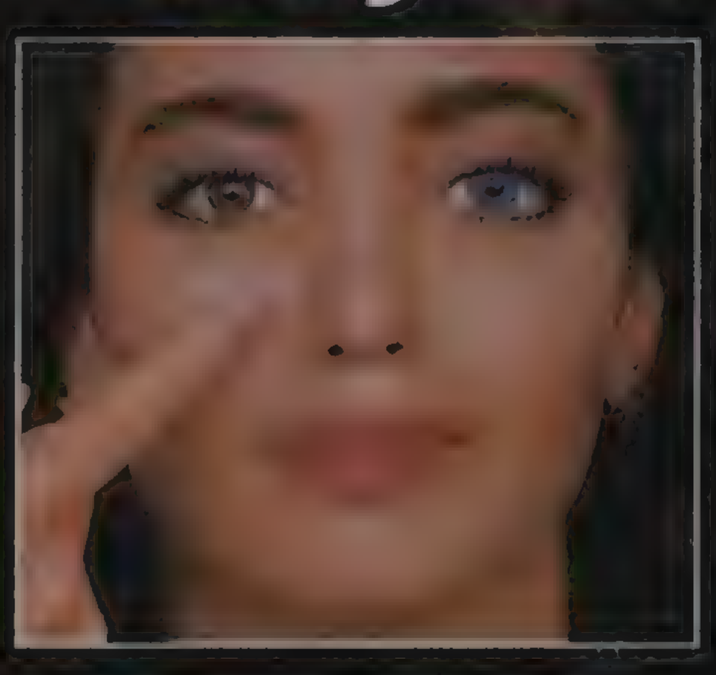

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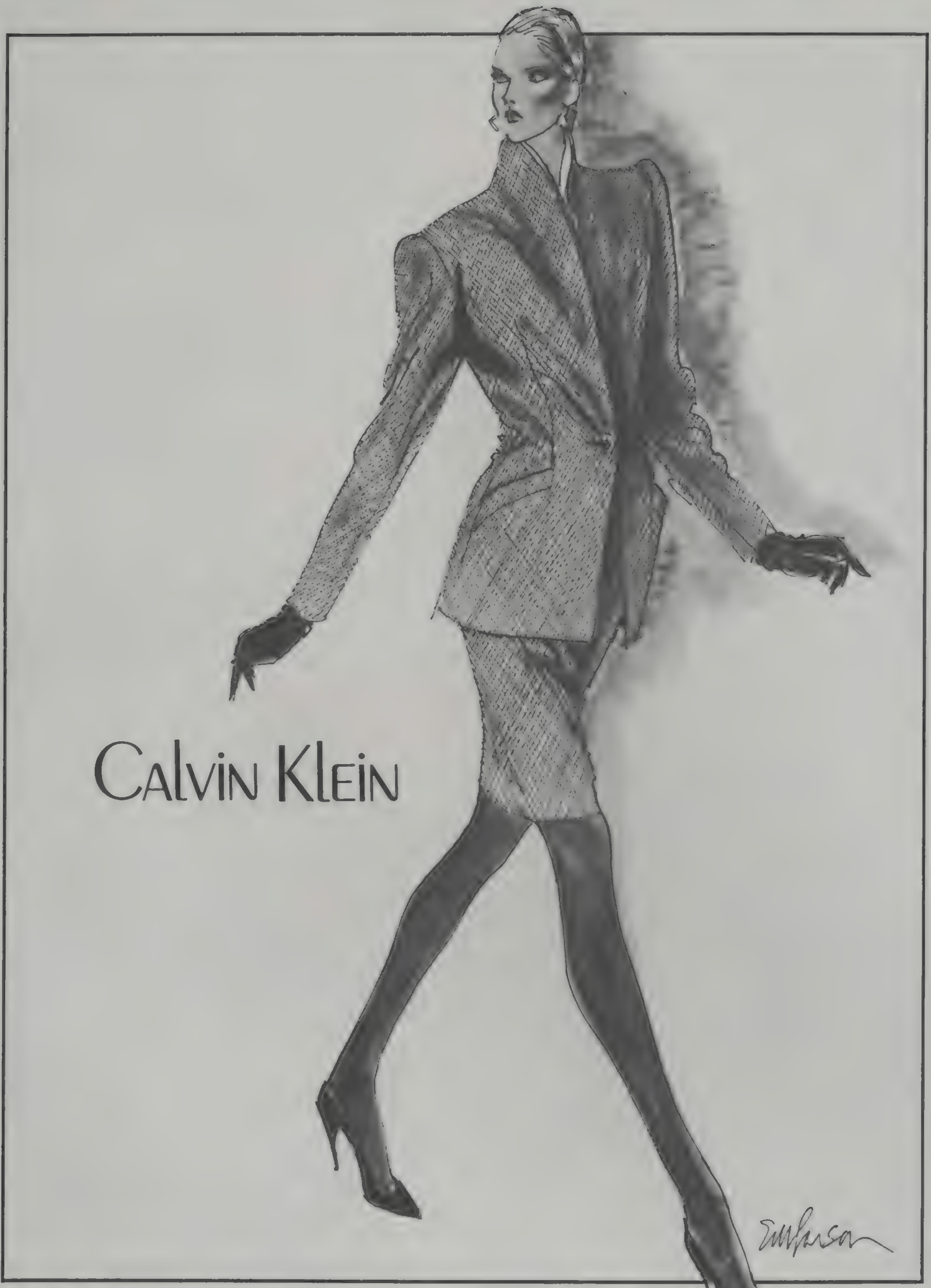

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PEOPLE ARE TALKING ABOUT...

(Continued) first black champion, Thomas is close to finishing two years of pre-med study at Stanford University.

Last year, her year of miracles, she burst into first place at the U.S. National Championships with a dazzling display of jumps bigger than many of the men's and a personal exuberance that won the crowds. She made skating look fun. "It was the performance of my lifetime," she says, and then quickly adds, "Well, so far." Then, at the 1986 World's, she upset the reigning Olympic champion, East Germany's Katarina Witt. For this year's championship, Witt came back tough, while Thomas struggled along with both ankles inflamed by tendinitis. Despite this distraction, enough to derail anyone else, the iron-willed Thomas skated a rousing long program, but narrowly lost the title to an equally determined and flawless Witt. "We were sitting together and Katarina said to me, 'I could never skate and go to school,' " says Thomas, "and I said, 'I could never just skate.' "

Their big showdown will be at the Calgary Olympics, for which Thomas plans to take a light course load: only an independent study in German—not incidentally, Witt's native language. After the Olympics and med school, Thomas sees herself running a training center that stresses both skating and academics. "I'm thinking of a whole new generation of skaters," says Thomas. "We'd have intelligent athletes. People will say, 'What? Intelligent athletes?' "

—AMY ENGELER

ROCK'S PHANTOM OF THE PARADOX

Bryan Ferry—Cole Porter of the synthesizer set

For the past sixteen years, singer and songwriter Bryan Ferry, above, has been responsible for some of the most intriguing music on record. First when leader of Roxy Music—undeniably the most innovative band of the last decade—and then on his own, Ferry's romantic voice and his finely crafted, sophisticated rock songs have, for better or worse, influenced a generation of synthesizer-crazed British pop stars. They have stolen his style, his tailor (Antony Price), and in some instances walked away with greater commercial success, for while Ferry consistently has reigned as a major international star, the same success has eluded him in this country.

"My music is a bit difficult to categorize," says Ferry, forty-one, whose work surely has more to do with Cole Porter than Bon Jovi. "There's always been a certain kind of subtlety to what I do, and perhaps it's been a bit refined for the hard sell of radio in America. I've never sat comfortably in one area, but that's what I like; it's good for me."

His father worked in the Newcastle mines, but Ferry's dreams pushed him to art school, to London, and then to form a band unlike anything that had come before. Roxy Music, founded in 1971, merged artiness, Motown, and synthesizer electronics (the latter created by techno-pop wiz Brian Eno, who left the band two years later, his and Ferry's egos unable to coexist). Roxy's stage shows, with flamboyant costumes and elaborate lighting and makeup, produced a glamorous theatrical style that liberated both band members and audiences.

Over the next twelve years, personality conflicts within the band caused Ferry to break up and re-form Roxy, but he managed to release eleven brilliant albums (and six solo efforts), culminating with Roxy's *Avalon*, one of the most haunting albums ever made.

Initially presented in photo spreads as an urbane bon vivant with a beautiful woman on his arm (Roxy's cover girls and Ferry's amours have included models Amanda Lear, Kari-Ann, and the pre-Jagger Jerry Hall), people mistook Ferry for a lazy playboy who cared more for fashion than music. But he always has thrown himself into the real work, spending long hours in the recording studio instead of touring the rock road, which he considers dreary.

Some people have viewed Ferry as aloof and moody, but those who know him say he is charming—even gossipy. For most of the year, Ferry lives a quiet life in the English countryside with his wife of five years, the former Lucy Helmore, and their two young sons.

Next month, Ferry is scheduled to release his new album, *Bête Noire*, which he translates, with amusement, as "your own worst enemy." He is older, wiser, and finds, he says, "a little madness creeping in." Reluctant to describe his new creation, he says with typical Ferry understatement, "It's like an artist having a show. It's a new collection."

—LISA ROBINSON

ALASTAIR THAIN Grooming Sarah Gregory

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PEOPLE ARE TALKING ABOUT...

Hear No Evil

This summer's televised Iran-contra hearings are gossip of the highest order, with the social and moral detail of a great Trollope novel

The Iran-contra hearings, an air-conditioner, a glass of lemonade. Summer is here. Real summer, like the good old days, like 1973.

The networks quickly abandoned the hearings for dreary soap operas. CNN interrupts them constantly for commercials and, worse, completely gratuitous announcements that "This is CNN's live coverage of the Iran-contra joint congressional hearings. At the moment, Robert [The Courier] Owen is giving fascinating, provocative testimony, none of which is audible because I am providing this essential voice-over announcing what is already written across the bottom of your screen, namely that this is CNN's live cov. . . ."

That leaves PBS and one of the most startling revelations of the hearings: Elizabeth Drew is interesting. The Washington correspondent for *The New Yorker*, well-known for her unlimited copy, often joins *MacNeil/Lehrer News Hour* reporter Judy Woodruff for a wonderfully casual, intelligent, animated wrap-up. A star is born.

There are other stars, too, of course: General Secord, an irresistible man of conviction without principles; Robert McFarlane, a tortured poet of the elaborately meaningless. Senator Inouye is, perhaps, my favorite. With his shades and elegant suits, he looks a little like a dictator. His graceful, melodious voice cushions his sharp questioning, assuring us he is reasonable, measured. But every once in a while, when he's asked in an interview about some upcoming testimony, his eyes will suddenly sparkle; and in his calm, responsible way he will say what everyone is thinking: "I can't wait."

Well, not everyone. There are, in particular, two junior Republican cheerleaders, Congressman Michael DeWine and Congressman Bill McCollum, both of whom strongly resemble cartoon mice and continue to squeak out teeny, high-pitched hymns to the "freedom fighters" and Iranian moderates while the administration's walls come crashing noisily down around them. (One time, McCollum asked contra leader Adolfo Calero where concerned Americans interested in donating funds for artificial limbs might send them.) These two lend a certain playful Tom-and-Jerry quality to the proceedings.

The fall of an Administration, of a way of governing, of a whole social philosophy, narrated by stern generals and grey-haired philanthropist ladies from Texas, is a compelling sight. These hearings are like a gigantic Trollopian novel, rustling with social and ethical detail, personal and moral compromise. What they give us is something extremely rare—important gossip. Plus you get to hear Robert Owen recite "...there still walk men like Ollie North...." —CATHLEEN SCHINE

THE WAY WE WEREWOLF

Jason Bateman becomes a leading man

TV's male teenagers are sometimes awfully tough to like—they're either pimply, sex-crazed weasels or egomaniacal smart-alecks. But Jason Bateman, eighteen, who plays oldest son David on NBC's *Valerie*, proves they occasionally can have the last word without making you want to slap them. In his regular battles of wits with his TV mother, Valerie Harper, Bateman makes sarcasm charming. Some compare him to teen archetype Michael J. Fox (who plays opposite Jason's older sister, Justine, on *Family Ties*); and in his film debut this fall, Bateman will play the lead howler in *Teen Wolf Too*, the sequel to Fox's first movie hit. "Mike's awfully talented," says Bateman, "but I'd like to direct my career toward more dramatic roles."

The hint of maturity in Bateman's voice suggests that he'll hone his playful humor and combine it with his nascent, warm masculinity to stake a claim in the realm of the leading man. —DAVID DENICOLO

Top PHILIP BURKE. Bottom MOSHE BRAKHA. Grooming Margaret Kimura for Cloutier

OBSESSION

FOR THE BODY

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A

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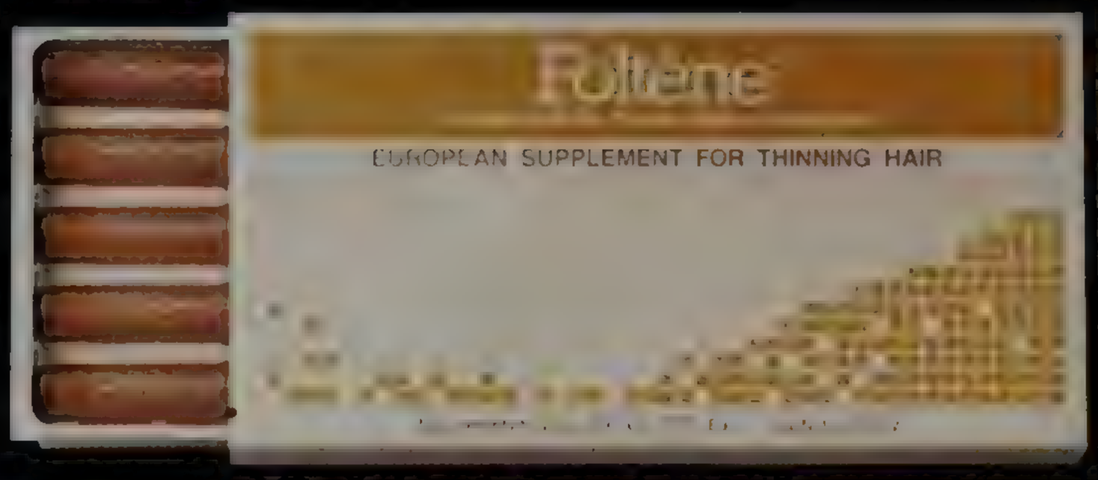

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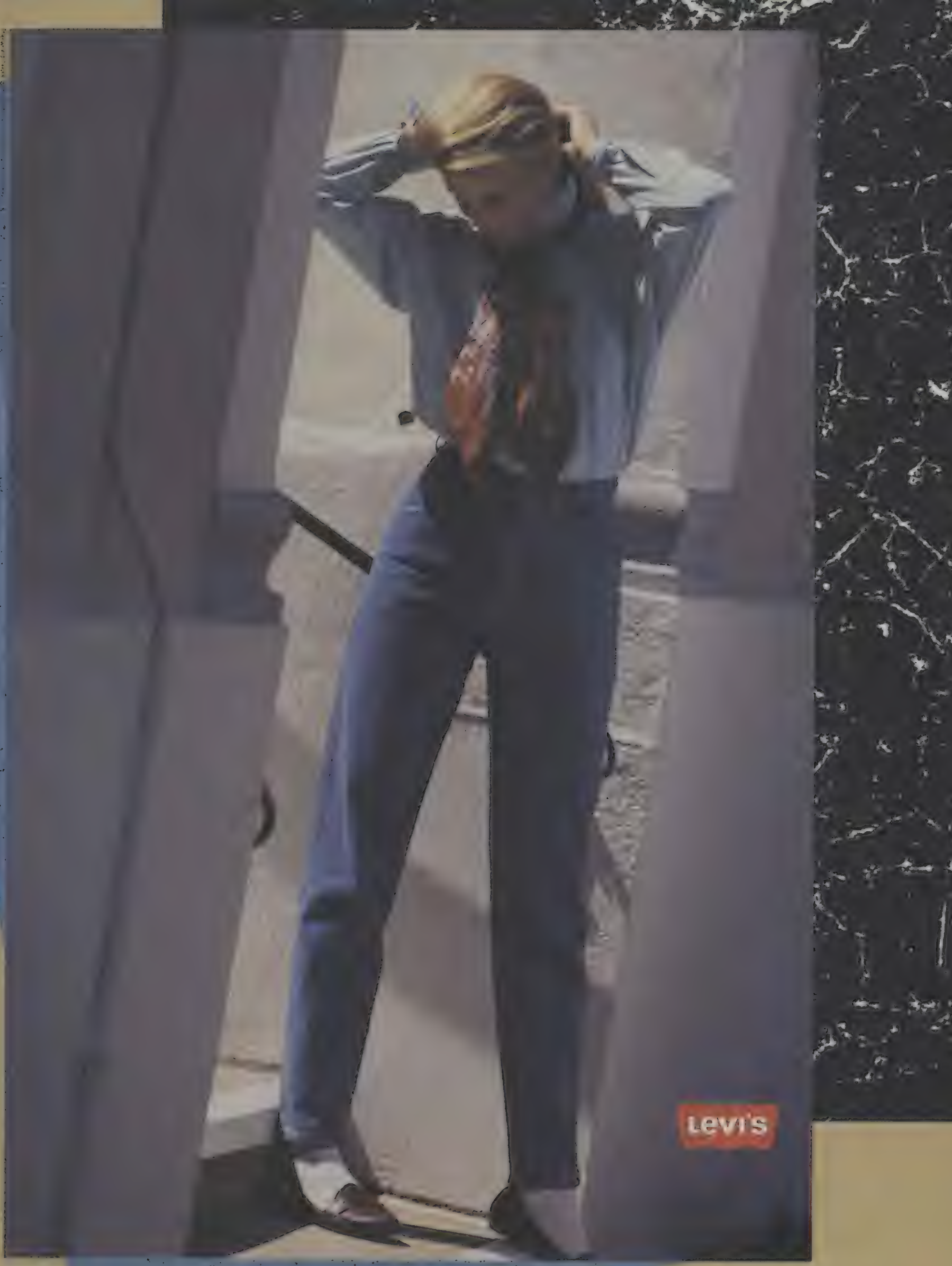

Levi's

PEOPLE ARE TALKING ABOUT...

Pretty in Pink

The Ciprianis are Manhattan's latest emperors of chic

Harry's Bar, the Cipriani stronghold in Venice

The Cipriani name means style—the easy, sparkling Venetian style practiced on the Grand Canal at Harry's Bar. A chic little world since 1931, it is now quickly becoming a chic little empire.

In 1985, the family opened Harry Cipriani in the Sherry-Netherland Hotel in New York City; rarely has a new Manhattan restaurant inspired such loyalty. Now the faithful have Bellini, in the theater district; Broadway has become just another lagoon.

At their current pace, the Ciprianis—Arrigo and son Giuseppe—are going to be the doges of Manhattan. They owe their success to two formulas. The first is a blend of peach nectar and Champagne, not too pink—their Art Deco cocktail, the Bellini. The second formula is the atmosphere that they create, and it's equally fizzy.

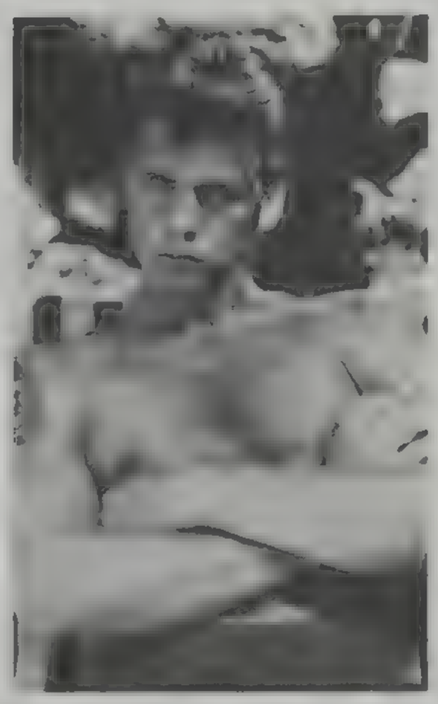
At Bellini, I found both formulas intact. The room, like the drink, is pale pink; it feels like the inside of a seashell. As always, the Ciprianis are partial to miniature tables and chairs, close to the floor and to each other. Down near the floor, life is democratic: The crowd is animated, a pleasantly wrinkled bunch in linen and silk. The men wear jackets, but many forego ties. (Not a liability—they still get good tables.)

At such an easy place, the choice is easy, too. Carpaccio is the main attraction. Two prix-fixe menus—perhaps gnocchi, veal Milanese, sherbet with meringue drops—simplify ordering for those whose Bellinis have kicked in. A takeout counter offers anything Cipriani that will travel.

But I come to join the party as much as to eat. In the low Cipriani chair, I can sit any which way for hours, watching the table at my right, hoping the table at my left is watching me. —S.D.

HEAVY PETTING

Save your money for a *really* chic pet—an $85,000 llama



If you're the kind of person who places stock in market research, you may be interested to hear that cats have displaced dogs as America's number one pet, which came as no surprise to my cats. On the other hand, if you're the kind of person who's on a first-name basis with the zeitgeist, you probably already know that cats may be popular, but the *chic* pet of the hour is a llama. Why is this? Who knows. It's the kind of question that makes you wish Roland Barthes were still alive.

Actually, there is a kind of loose relationship between llamas and cats in that some experts swear the former have the temperament of oversized cats—aloof, satanic (make that sultanic), and fastidious. But here the comparison ends, because llamas, unlike cats, are able and *willing* to earn their keep. You can train them to pull a cart, herd sheep, or conduct themselves with aplomb in small-town parades; and, once they've learned something, they never forget. (The only thing a cat never forgets is a grudge.) Llamas require relatively small amounts of food and will graze on almost anything, from hay to your front lawn. And now that baby llama wool is a trendy fabric among designers, it fetches between $15 and $30 a pound.

As befits such fashionable beasts, llamas are often stuck with cute names—Tony Llama, Fernando Llama, Dalai Llama, and, we should expect, Lorenzo Llama (see *left*)—and even cuter prices. A baby can cost as little as $1000, a breeding adult as much as $50,000. At the first llama auction in Los Angeles last April, an 8-year-old stud named "The Professor" fetched $85,000! That's nothing to spit at.

Colin McEnroe is a syndicated columnist who writes about animals for the Hartford *Courant*. His wife is a psychotherapist who thinks the reason Snoopy is so popular is that he resembles a breast! If you think the McEnroes sound like a match made in the Personals column of *The New York Review of Books*, you may be right. Clearly she has inspired some of the hilarious chapter headings of Mr. McEnroe's book, like "Men Who Hate Cats and the Women Who Love Them and the Cats Who..."

But the real match is between the author and his subject, which in his first collection of essays, *Swimming Chickens* (Doubleday/Dolphin), can be about backpacking with llamas in Maine (I told you they were chic!), watching peacocks audition for the Sankai Juku dance troupe, or inventing a new form of therapy, bug behavior mod: "Yes, slugs are fat, slimy, indolent garden destroyers. But they don't have to be . Teach them self-respect. Encourage them to get a little sun, eat less, move around more. Give them a project...Tell thirty of them they have four hours to move a lawn chair across the patio. Sure, they probably won't make it, but the fact you believed in them will count for a lot." —TRACY YOUNG

Top FRANCO FONTANA Bottom top left SUSAN ONETS ... ANDREW ALLEVIN BLAIR STAR ... CHILDERS ST ... CST ...

THE WOMAN WITH A PAST.™

CHAPTER TWO - FALL

NANCY JOHNSON

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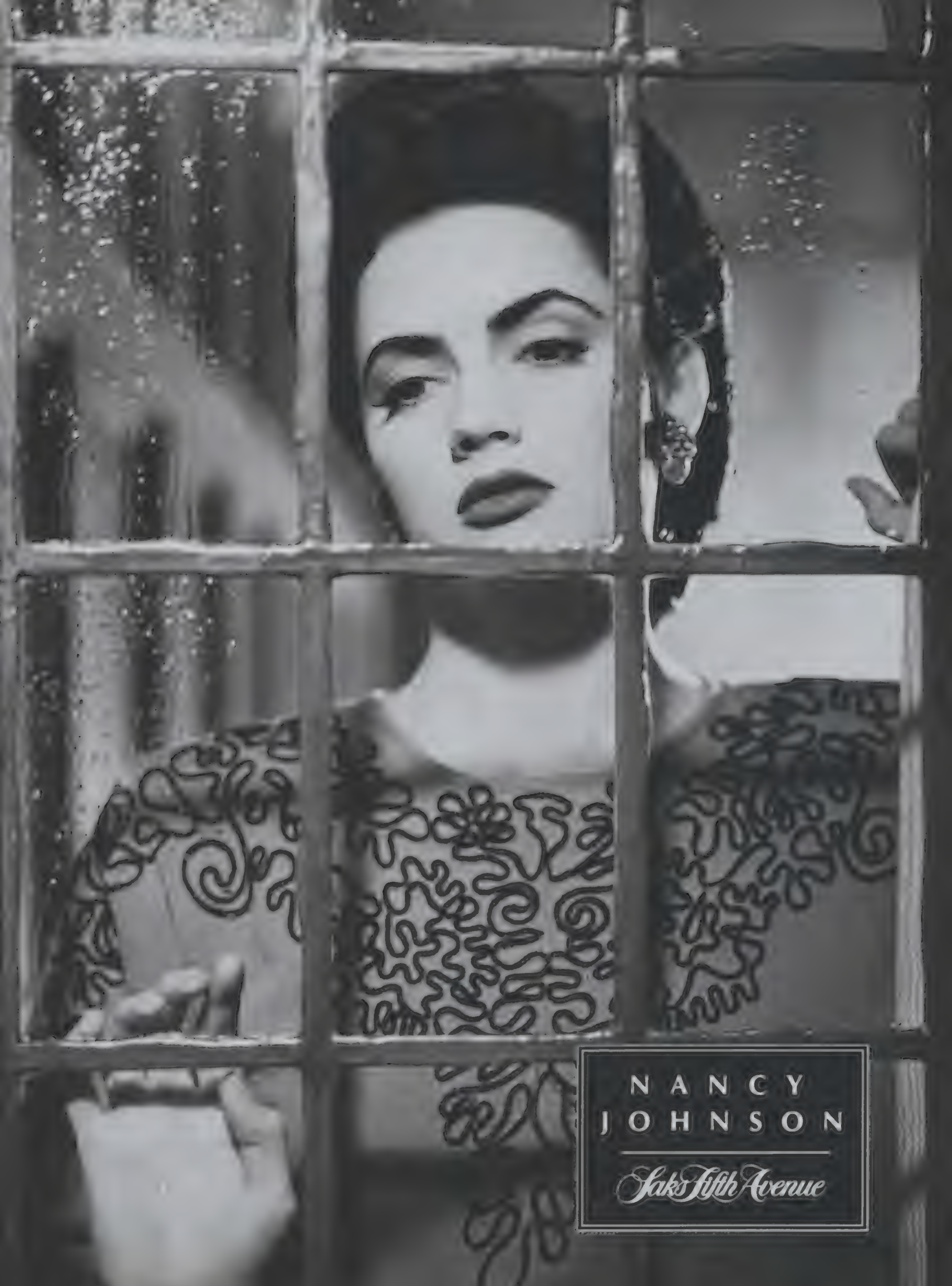
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B.H-24 Day Essence *gives concentrated protection when light and environment can be most damaging.*
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Shiseido B.H-24 Day/Night Bio-Rhythmic Skincare. At last, you have time for younger-looking skin.

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SHISEIDO

J.W. ROBINSON'S

Go Naturally Curly
EVEN IF YOU'RE NOT

This fall, fashion impact begins with natural, flowing *textures* and lots of them—not just in fabric surfaces but in hair design as well. Natural curls make the strongest "textural" statement. How lucky for those who were born that way! But for those of us who weren't, Redken has the perfect solution: VECTOR™ perm. It adds striking new direction to both long and short hair styles by producing shiny, well-conditioned waves. So natural, people will assume they're yours...as long as you don't tell.

VECTOR perms are available exclusively through Redken stylists who are experts in hair care. For the Redken salon nearest you, call toll free: (800) 423-5369. In California and Alaska, call collect: (818) 992-3037.

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BEAUTY THROUGH SCIENCE

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HAIR NOW

"Back" to the twist . . .
news for brunettes

next wave

Fresh take for fall: longer hair with a bit of a twist, a real emphasis in back. Bruce Libre of Jean Louis David, Paris, created soft waves, *right* and in first two photos *below*, by gently twisting a curling iron through damp hair, then pin-curling hair strands close to the head until dry. (For added control and sheen, he primed hair first with a gel, then used mousse for styling.) The '87 difference: a design-as-you-go combination, *below*, of knotted and twisted hair pinned back into a chignon, anchored with "tortoiseshell" hairpins and combs—also seen (*below, right*) at the Azzedine Alaïa fall fashion show in Paris.

Focus in back: a "tortoise"-held chignon

Long hair, wrapped and pinned with a "fan" clip

Alaïa's scene-stealer: a braided chignon

FALL '87 **Blond highlights aren't the only option for brunettes who want to go lighter. Pat Jaeger of Suga salon, NYC, mixes six shades—from golden brown to honey red—to best suit skin tone. Results? Deep, rich, complexion-flattering colorings....In a season of perms, the specialist reigns. Gene Jay of Oltimo, Dallas, for one, has done nothing but perm hair for five years. A consultation comes first; he works fast—and really knows the business!**

Photos above left, center, top: NEIL KIRK, right, ROXANNE LOWIT. Makeup, Margaret Avery

VOGUE, August, 1987

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BOX: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK FILTER, MENTHOL: 1 mg. "tar," 0.1 mg. nicotine, av. per cigarette, FTC Report JAN. '85; BOX 100s: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK 100s FILTER, MENTHOL: 3 mg. "tar," 0.3 mg. nicotine, av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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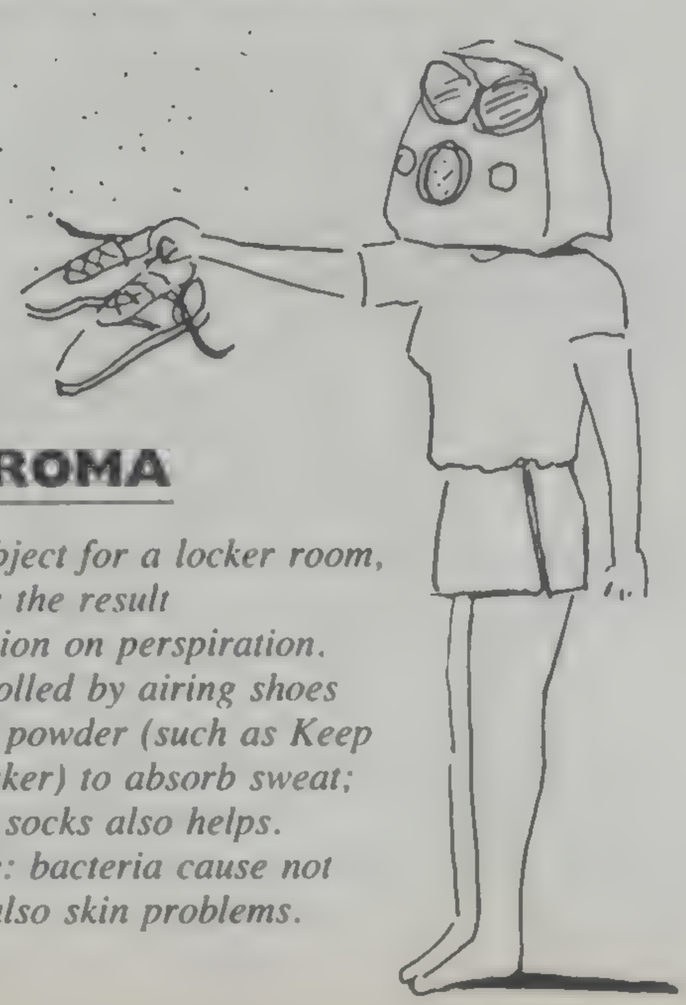
Avoiding injury: a floor to stand on . . . shoe news, views

SHAPE-UP NOW

For exercises, does surface—a floor or a track covering—greatly affect risk of injury? Some experts say yes, others aren't sure. All do agree, though, that water (photo *right*) offers the gentlest environment. Although many pros believe suspended hardwood floors and rubberized surfaces are less taxing on the body than concrete for high-impact exercise, others feel there's no conclusive evidence to support this. Some believe that choice of exercise shoes is actually the deciding matter.

Risks of stress-related injury to muscles and joints reflect other factors, too: the type of activity performed, the condition an exerciser is in. When starting a high-impact exercise, begin slowly. Just as muscles need to be toned, bones need to be conditioned to handle the extra stress.

Far from par for the LPGA course: golfer Myra Blackwelder, *left*, seven months pregnant, competing recently in the S&H Golf Classic. "I didn't want to make a fool of myself," Blackwelder said. She didn't—tying for second after the second round.



FOR MEN ONLY?

Why do companies such as Reebok design race-walking shoes only for men? Because while more women are fitness walking, only a few women race walk. For those who do, men's race walkers, above, are small enough for most female feet.

SNEAKEROMA

Not a likely subject for a locker room, sneaker odor is the result of bacterial action on perspiration. It can be controlled by airing shoes or using a foot powder (such as Keep It In Your Sneaker) to absorb sweat; wearing cotton socks also helps. The importance: bacteria cause not only odor but also skin problems.

Top photo MICHEL COMTE Inset, RICARDO J FERRO/NYT PICTURES
Left MARK JENKINSON Illustration by MERLE NACHT Details, last pages

Puffy Eyes. Crow's Feet. Help is in sight!

Eyes talk. Don't let them tell… they speak without words, too often revealing the secret of your age. It's no wonder as delicate eye contours face constant aggressions. Even the most innocent expressions—including squinting, blinking, and smiling—take a toll. Stress and fatigue, application and removal of eye makeup, all add their own damaging effects. The need for special attention becomes clearly evident—visibly urgent!

Clarins comes to the rescue.

Treat the fragile skin tissue surrounding your eyes to Clarins light, non-oily eye contour treatments. (Oily products actually cause eyes to "puff-up".) Formulated with soothing, nourishing plant extracts, Clarins Eye-Contour Gel and Balm provide the vital care needed to combat puffy eyes and crow's feet. Proven effective, they will help open your eyes to a more youthful tomorrow.

Clarins Eye-Contour Gel helps to reduce puffiness.

A morning "wake-up" treatment to calm delicate eye contours. Soothing camomile and refreshing calendula help relieve irritation, diminishing puffiness and dark circles. It's so light, you can also apply it during the day—even over makeup (a favorite of contact lens wearers).

Clarins Eye-Contour Balm minimizes expression lines.

Nourish. Revitalize. Soften and smooth. These are the actions of Eye-Contour Balm. Preventative actions to help fade crow's feet—restoring the youthful appearance of eye contours. See lasting results with daily application.

Clarins Skin Care Specialists offer personal beauty advice.

Our Specialists are professionally educated to assist you. We invite you to consult them to answer your personal beauty concerns. They will be happy to present you with a **sample** selected just for you from the Clarins comprehensive range of face, body or tanning treatments.

Formulated with natural extracts. Dermatologically tested.

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MARSHALL FIELD'S • SAKS FIFTH AVENUE

Skin: too much protection . . . easing puffy eyes . . . can hand cream be drying?

Q When I apply sunscreen over moisturizer, my skin sometimes stings. What causes this reaction? If I use sunscreen, do I also need moisturizer?

A Although many experts suggest that sunscreen be applied *under* moisturizer, according to Iris Model, senior vice president, director of education at Clinique: "Many cream and lotion sunscreens are emollient-based and can double as skin moisturizers. Sunscreens that are oil-free, alcohol-based, or gel formulas are designed for oily skin, which generally doesn't need moisturizing.

"It is always a good idea to keep any routine simple," adds Iris Model. "The more products you layer on your skin, the greater the chance of cross-sensitization—irritation that results when one ingredient reacts to another. Sun exposure could trigger a reaction to an ingredient in your moisturizer."

Dermatologists caution that because moisture increases skin's permeability, a moisturizer can make a common irritant—such as PABA or fragrance—even more irritating to your skin. In general, if your skin tends to be sensitive, it is a good idea to use a PABA- and fragrance-free product. (Three PABA-free sunscreen options are those containing benzophenones, anthranilates, and cinnamates.)

Q Which is best for moisturizing the skin around eyes, for reducing lines and puffiness: an eye cream or an eye gel?

A "The main difference between an eye cream and eye gel is the product's texture. Unlike creams, gels are designed to be lightweight and nongreasy. Whether you choose a cream or gel depends almost entirely on personal preference," says Patti Ranaudo, vice president of training and institutes at Kelemata, which makes a non-oily Herb Eye Gelée. "Some women prefer the feel of a rich cream; others like the lightness of a gel to help smooth lines."

Most gels offer the benefit of inhibiting moisture loss. In addition, they are useful in reducing puffiness around the eyes, which can be exaggerated by using cream that's too rich. If you have puffiness around your eyes, try using a gel during the day and choosing an eye cream at night. Adds Patti Ranaudo, "Some women also prefer a gel formula to use as a non-smear base for their eye makeup; but if applicators or pencils tend to drag on skin, you may prefer using a cream instead."

Q I've noticed on product labels that alcohol is used in hand creams. Isn't alcohol drying to skin?

A Product labels often can be confusing because ingredients are listed by their chemical properties, not by their common names. "On a label, the term 'alcohol,' for example, refers to a molecular structure not a particular chemical. The alcohols included in moisturizing products are very different from the drying formulas we refer to as rubbing alcohol," says Mitchell Wortzman, director of scientific and regulatory affairs at Neutrogena. "Some alcohols such as cetyl alcohol and steryl alcohol, which are used in hand creams, are in fact fatty compounds, chemically similar but actually very different from common alcohols—such as ethyl (drinking) and isopropyl (rubbing) alcohol—and are, in fact, excellent moisturizing ingredients for skin."

Q Any ideas for feeling energetic, even when I'm not? My days frequently begin at 7 A.M. and then go on to include a business dinner.

A Try eating a snack around 4 P.M., when blood sugar—and energy—tend to flag. Easy choices: yogurt, low-fat cheese and crackers, a glass of skim milk. Drink water rather than a cup of coffee (which provides only a short-lived high). Find time to exercise—whether it's walking around the block or to an appointment.

If you can get home to change, do one of two things: take a fast, lukewarm shower with an invigorating shower gel (such as Avon's Reveille) . . . or exercise, even if it's only for five minutes. The shower's added advantage? The steam "revives" skin, giving makeup a fresher, dewy finish. Exercise options: a stationary bicycle, if you have one; neck and shoulder rolls and deep-breathing exercises.

VOGUE, August, 1987

POISON IS MY POTION

le nouveau parfum par Christian Dior

MANAGING your money

BY MARION ASNES

CONSUMING PASSIONS—OR, WHERE DOES YOUR MONEY GO?

Everywhere you look, it seems, there's something great to buy; and despite the new, reformed tax rules for debt—which reduce the amount you can deduct for interest on personal loans—Americans are continuing to rack up huge credit bills. Today, American households owe a total of $2668.9 billion, more than over $550 billion of which is in the form of personal loans, car loans, and credit-card bills. (Interest on mortgages for up to two residences remains fully tax-deductible.)

Debt is an extremely useful financial tool—few of us could buy a house without it, let alone a winter wardrobe—but amazingly easy access to credit gives most people the ability to live on an endless spending spree. According to Arden D. Down, CFP, director of financial planning for Manufacturers Hanover, a New York City bank, learning to control spending is the first step to achieving financial security, and one of the primary reasons that clients come to her office. "People who want to buy a house or an apartment, to plan for retirement or educate their children, want to know what they can afford—and they've never analyzed what they spend," she says. For a $40 fee, a Manufacturers' planner will design a personalized plan based on a would-be saver's income and future goals.

"For most people, cash flow—how much money comes in, and where it goes—is the most important thing they need to know about their finances," says Maynard Engel, director of the personal financial planning division of E.F. Hutton. "We ask our clients to leaf through their checkbooks before they see us so they can tell us how they spend their money. Then they can choose between investing for the future and upgrading their present standard of living." To clients who can't stop saying "charge it," Engel's staff gives a chart listing what an average American household with an income similar to the client's spends on various necessities. For example, a family of three earning $40,000 typically spends $2000 a year on clothing.

If a client can't afford the things she wants, Engel says, she has four possible courses of action: increase her income, reduce her taxes, scale down her future goals, or cut back on her spending. For most of us, the simplest option is to reduce spending.

Down and Engel agree that a very effective method for balancing saving and spending needs—short of hiring a personal manager, a step only the rich can afford to take—is to start an "automatic" savings program, in which a set amount is deducted from a checking account or salary check each month. "For most people, it's easiest to avoid temptation altogether," Down observes.

HAS YOUR BROKER DONE YOU WRONG?

Wall Street has been getting a lot of bad publicity lately, and stories about unethical practices have made individual investors suspicious of their own stockbrokers, says Edward Wilson of the Office of Consumer Affairs at the Securities and Exchange Commission. Complaints about brokers received by the SEC—the federal watchdog for the securities industry—are booming. The most common problem reported to the SEC is "churning": the improper purchase and sale of securities for an account just to pile up commissions, in defiance of the customer's needs. Other complaints the SEC hears most often are about brokers not fulfilling customers' instructions, not delivering stocks to customers, and recommending unsuitably speculative investments.

What can an investor do if she thinks her broker's done her wrong? First, Wilson says, keep careful records including cancelled checks, receipts, copies of correspondence, and a diary of any telephone conversations she has had with her broker (including general observations, such as "I want more conservative investments now that I'm divorced"). Detailed records help a stockowner keep track of her investments and will back her up in case of a dispute. If a broker is not cooperative, the investor should complain to the broker's branch manager; and if that doesn't get results, she should write the SEC, in Washington, DC, which will contact the brokerage on her behalf.

("Money" continued on page 140)

BRUNO MAGLI

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BRUNO MAGLI

MANAGING YOUR MONEY

(Continued from page 138)

THE BEST GUIDE TO FUNDS

Every week, practically, another new mutual fund comes on the market. To help investors do their comparative shopping, each year the American Association of Individual Investors publishes a comprehensive, easy-to-read guide to "no-load" funds, those funds that charge no commission or maintenance fees.

The Individual Investor's Guide to No-Load Mutual Funds **gives performance statistics on 316 funds for the past six years, and tells you how each fund did while the stock market was rising and falling. The guide also tells you the degree of risk, or "beta," for each fund, a good number to watch if you want to limit the risks you take with your money. A fund with a beta of one will rise and fall in rough tandem with the stock market as a whole; a fund with a beta of two will rise (and fall) about twice as much as the market; a money-market fund, with a zero beta, is not affected by market fluctuations.**

CORPORATE REPORT CARDS

Each year, every publicly owned company issues a missive to its stockholders: the annual report, a mixture of financial tables, explanations of past activities and future plans, and a hefty dollop of public-relations savvy. If you can get beyond the hype, these reports can serve as a useful way to keep up with a company's progress—or as a warning to sell your stock in a hurry.

"When I read an annual report, I like to compare it with reports from the past three to four years," says E. Lee Hennessee, a vice president at E.F. Hutton. "Has the company accomplished what it promised? Or has it ignored—or apologized for—its inability to perform as well as it predicted?" If you use a full-service broker, she will be able to give you copies of previous reports.

Some basic facts can be learned from a quick glance at the financial statements, located at the back of the report. Does the company owe more than it owns? The typical "current ratio" of a company's assets (its income plus the value of its property) to its current liabilities (this does not include long-term debts) should be at least two to one, according to the New York Stock Exchange. A current ratio that's less than two to one is a signal to sell a stock—unless you are convinced that the company will be earning more money shortly.

Another potential red flag in the report is the Auditor's Statement at the end. This boilerplate paragraph from the company's accountants says that the company's figures are correct. If you scan the statement and find any qualifying remarks, call your broker.

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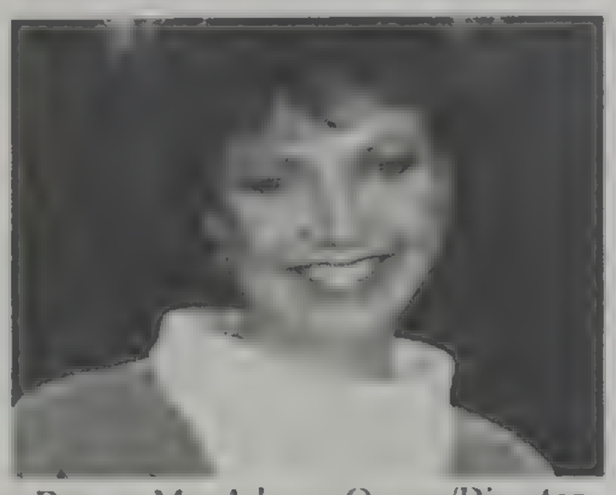

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BEAUTY NOW

New faces for fall
. . . "hot" salons
. . . skin help
for black women

Red lips at Yves Saint Laurent

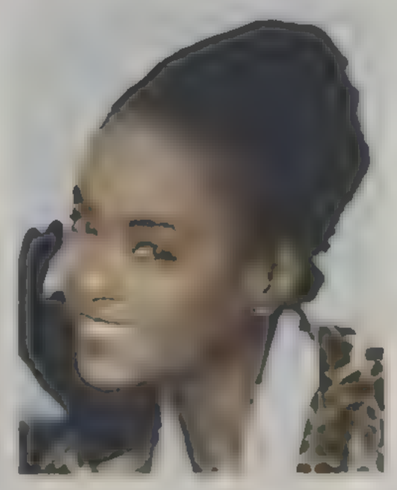
New makeup options for black women add variety to standard ideas. One old "rule": that dark skin can "take" bright makeup coloring. True. But now, there's also a focus on neutral shades that highlight black skin's natural tones. The "balance" to subtler makeup as seen in the photos on this page: simple, more controlled hair.

At Azzedine Alaïa, neutral makeup...

SUN WATCH

Baring skin in summer can be a problem for women prone to hyperpigmentation (skin darkening owing to increased production of the pigment melanin). "In black skin, pigment cells produce melanin faster than in white skin," said John A. Kenney, Jr., M.D., professor of dermatology, Howard University. "Sun can stimulate these cells and cause hyperpigmentation." Other causes: acne, rashes, abrasions. Best prevention? Using a sun block, not overhandling skin.
—Contributed by AUDREY SMALTZ and LA VERNE POWLIS

At Patrick Kelly, "bronzed" skin



Face to watch: actress/model Melonee Rodgers, above, seen on the runway at Blass, Oscar de la Renta, soon in the movie "Sinbad."

Great new salons... for black women. In *NYC*: color news at Brittanicaandrea, 212/879-7030; for full service, NuWave, 212/751-3630. In *LA*: facials at Skinn by Nathalie, 213/659-8477; hair caring at Winston on Melrose, 213/655-0983.

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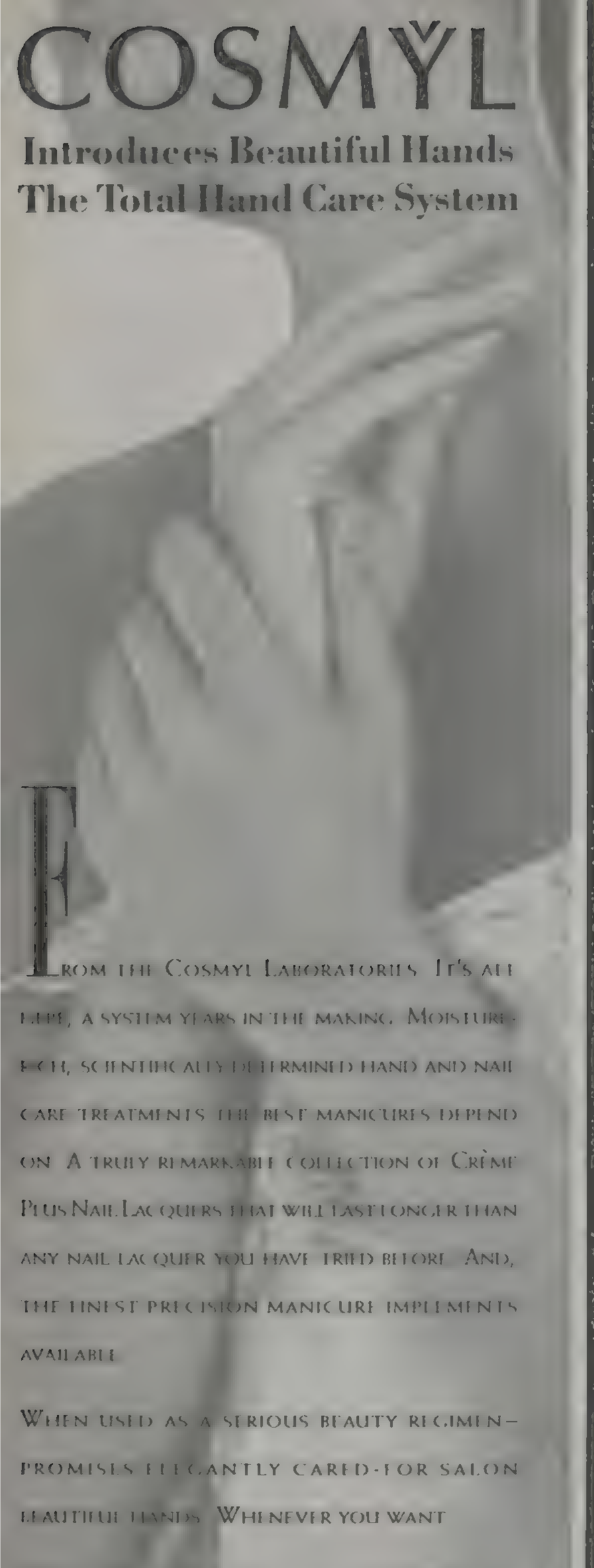

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BONWIT TELLER

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horoscope

BY ROCKIE GARDINER

August's Astrological Weather: These lazy, hazy days of summer are a breeze. For a change, Aries, Cancer, and Capricorn succeed in business by cooperating instead of competing with each other. In the third week, romantic relationships among Leo, Taurus, Virgo, and Aquarius become positively idyllic, the stuff that dreams are made of. Libra and Scorpio, however, continue their on-again, off-again firefly courtship. Gemini, Sagittarius, and Pisces exchange offbeat ideas that swiftly turn into realities.

LEO July 23–August 22 You're in such a powerful position this month, so uncommonly free from stress that unless you consciously focus on your personal goals, you could easily dissipate this enormous energy in an endless round of birthday celebrations. With Venus and Mars in your sign you can't help but attract admirers; but until the 23rd, you won't discover which is the most suitable. Rely on family ties for financial support in a real estate venture and on an experienced traveler's advice concerning your creative potential.

VIRGO August 23–September 22 If you're refused a loan in the first week, reapply in the third when Jupiter is again on speaking terms with your Mercury ruler. You'll also feel kindlier toward a friend whose jealousy upset you as the month began. Since all is quiet on the home front, let your family pamper you during the last two weeks; you'll be so assured that you won't succumb to their inevitable machinations. Four planets in Virgo guarantee romantic and intellectual attractions in the last week.

LIBRA September 23–October 22 By the end of the first week, your employer might give you a raise along with opulent praise for having maintained such grace under fire last month. Reward yourself by buying that high-ticket item you've craved. A rare and unexpected pleasure awaits you if you visit out-of-town friends the weekend of the 15th. Before the month ends, a platonic relationship could become dramatically romantic. Lucky Jupiter's support of your Venus ruler guarantees that the weekend of the 22nd will be the best one of the entire summer.

SCORPIO October 23–November 21 As the month begins, social obligations with your in-laws may conflict with your personal agenda. Bear with them, because two excellent financial opportunities can crop up in the second week: one based on their business connections, the other on a recent discovery of your own. Avoid committing yourself until the fourth week so that Venus and Jupiter, the beneficial planets, will have bestowed all the self-confidence you need to make this investment without trepidation.

SAGITTARIUS November 22–December 21 Apply for a job, a loan, or a fellowship during the first two weeks, when everyone is impressed by the strength of your commitment. The rest of the month centers on pure pleasure, either by traveling, competing in a tournament, or merely lazing on the beach with a stack of thought-provoking books. Around the weekend of the 22nd, your enthusiastic Jupiter ruler propels you toward a spontaneous romantic adventure or into creative overdrive.

CAPRICORN December 22–January 19 A great month. During the first two weeks, an older person may again play a prominent role in your social life by introducing you to people of stature. A purely professional relationship might develop into a powerful sexual attraction when Venus and Mars meet around the 23rd. That's also the optimum time to look for more luxurious living quarters or to capitalize on a real estate investment. In the last week, you may find yourself stalking the galleries in search of the perfect painting.

AQUARIUS January 20–February 18 Business and marriage partnerships thrive all month long. However, while the moon is full in Aquarius the weekend of the 8th, you may have to take time out to perform a public service. This act will do wonders for your standing in the community, and by the 15th will expand your social connections. Spend the weekend of the 22nd *à deux* so that you and your mate can enjoy the special closeness that occurs when romantic Venus meets passionate Mars. *(Continued on page 150)*

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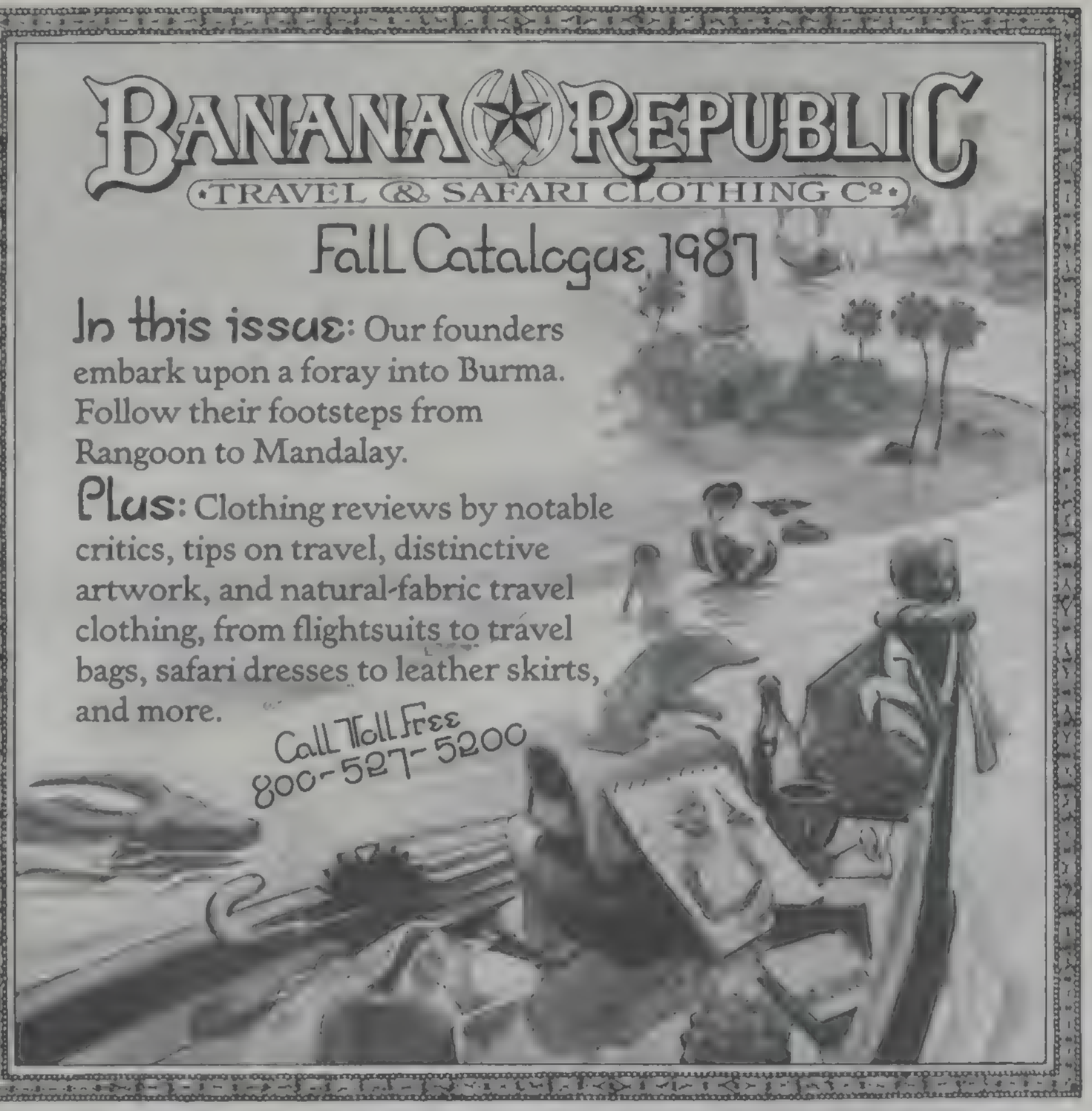

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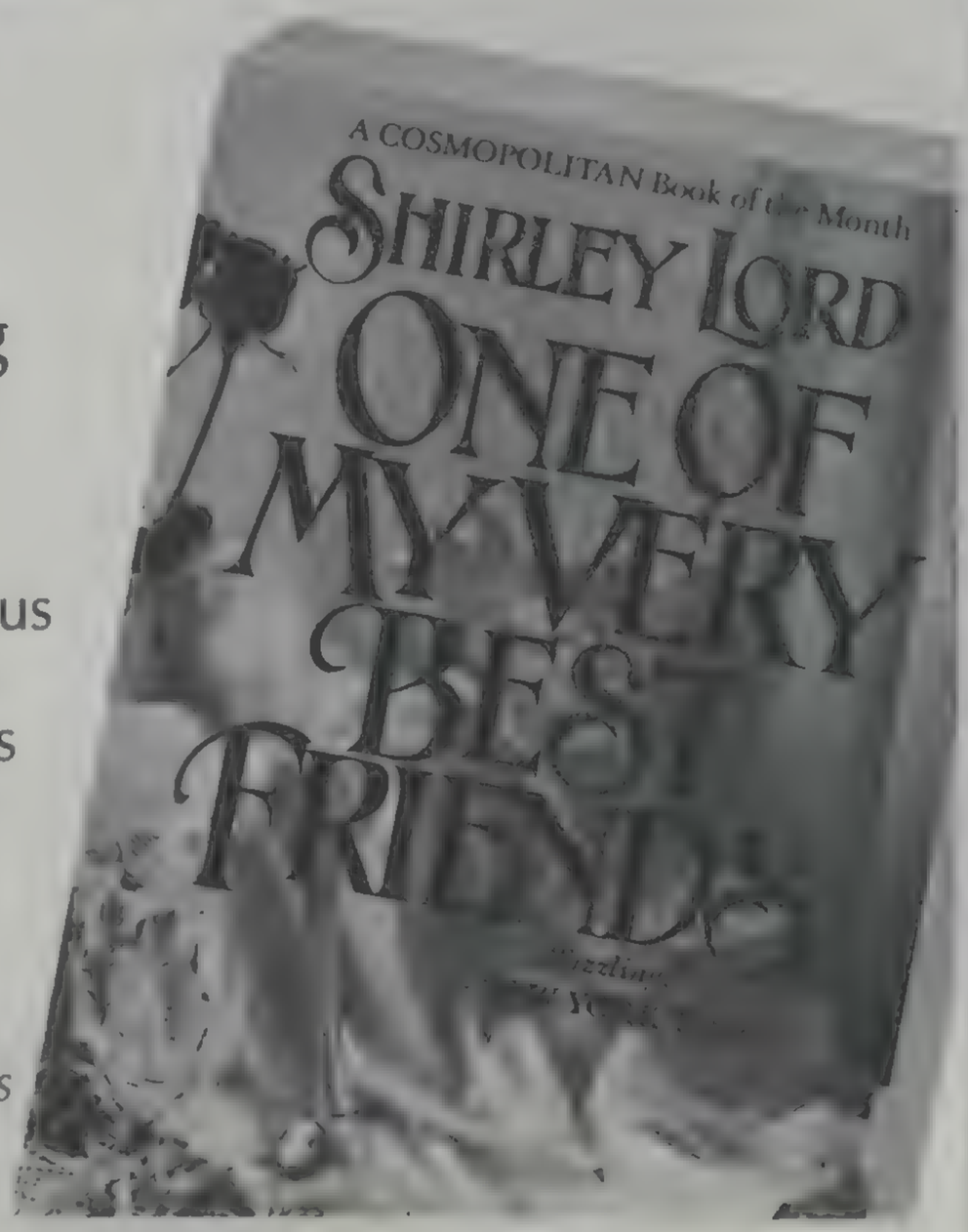

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HOROSCOPE

(Continued from page 144)

PISCES February 19–March 20 There's a strong temptation to go off and study art history in Italy or to seek out your guru in India. But if you can resist the urge and show patience on the job, you may reap stunning rewards—even recognition from your boss's boss. Mid-month, Uranus presents an opportunity to act in an advisory capacity or to do research on a special project; either assignment offers freedom from boredom. Supportive aspects to Jupiter could bring large financial gains in the fourth week.

ARIES March 21–April 19 To maximize your potential for monetary gain, invest in a blue-chip security in the first week and gamble on a long shot in the second, especially an enterprise that sends you on a trip. A romantic adventure awaits when your dynamic Mars ruler has its once-a-year meeting with Venus over the weekend of the 22nd. Forge ahead with a creative project. As the month ends, designers, entertainers; even novice cooks find the inspiration or recognition that has eluded them.

TAURUS April 20–May 20 At the beginning of the month, an overbearing neighbor or manipulative sibling tries to interfere in your private life. Scare her off with a display of domestic tranquility; feign it if need be. Mid-month is the best time to buy or sell real estate, evaluate insurance policies, or pursue your interest in the occult. As witty Mercury and sexy Mars join forces with your Venus ruler in the third week, an old flame may burn bright once again. There's nothing else to do but follow your romantic inclinations until the month ends.

GEMINI May 21–June 21 Send the kids to camp. For the first two weeks, laying a firm foundation for a business venture with a new partner demands all your attention. The fun comes in the third week, when innovative ideas fly so fast and furiously that even you are impressed by your own brilliance. The more you travel this month, the greater your chances of contacting influential clients and media experts; however, any serious romantic overtures will be made on home ground, probably while you're visiting with a neighbor or a close friend.

CANCER June 22–July 22 Don't miss out on the money-making opportunities that appear this month by going on vacation. During the first ten days you'll finally find the financial backing for a creative project that has been tabled for too long. Mid-month, a windfall from your regular job enables you to cancel an outstanding debt. You might also receive a promotion from a good-natured boss or ego-boosting recognition from your peers in the third week. To cap off your triumphs, a co-worker could suddenly start flirting with you madly. ▽

BEVERLY HILLS CHEVY CHASE CHICAGO CORAL GABLES DALLAS NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTHAMPTON WASHINGTON, DC

HAIR NOW

Women speak out on needs, A.M.-to-P.M. style

Do women change their hair from day to night?

The answer is: some do, some don't. Most active women—who work, travel frequently, entertain—say they don't have the time, that the look of their hair remains the same, whatever the occasion or time of day. The cut that works for them: a classic blunt cut that's between chin and shoulder length.

More and more, however, stylists are finding that a surprising number of women *do* like to do something different with their hair "after hours." "Especially when they dress," points out Sergio Valente. According to NYC hairstylist Kenneth Battelle, the real trend, though, seems to be taking the time to set up a salon appointment at the end of the day for styling or fresher-looking comb-out. Besides offering the opportunity to relax and unwind, a professional comb-out, for some women, often takes less time than redoing hair oneself and looks more finished.

"Change, however, seldom means an elaborate 'do,' " says Kenneth. "A woman might come in to have a few curlers put in her hair or to have it put up or braided—never anything complicated. The change just adds polish, and is different from the style she's been wearing all day."

Adds Gad Cohen, "The simplest hair is often the most beautiful—but it can also be the most difficult to do."

A fast trim, a quick color...

...That's what women today continue to look for: easy, less costly "maintenance" salon services to keep hair looking good between scheduled cutting or coloring appointments. Colorist Jeffrey Stein of NYC's Les Copains, for example, offers women who color their hair a "frame"—a fast color touch-up just around the hairline in between recoloring visits—that takes half the time and is half the cost of regular haircoloring. While many stylists no longer differentiate between a cut and trim—either in price or in time—they're beginning to think about a "new" service now labeled an "intermediate" haircut. Translation: The "trim" returns—under another name—with lower prices.

Do "experts" have real expertise?

With demands for more polished hair and more precise cutting and styling skills comes the need for increasing professional expertise. Most pros are up to women's growing demands; but the need for a more finished look has uncovered a surprising lack of basic cutting and styling skills, especially among younger stylists—many of whom were brought up during the heyday of undone "natural" styles. Professionals believe, however, that an affinity for "natural" styling techniques shouldn't be a cover-up for gaps in basic training. Perhaps, say some, what's needed is for experts to re-examine their own "expertise"—and to consider a refresher course in basics. —ALLISON KYLE LEOPOLD

Top photo: WAYNE MASER Hair: Marianne Colano for Bruno Despange Center: MICHAEL COATE Bottom: ROXANNE LOWIT

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mind health

Three styles of loving . . . secrets and stress

BY CAROL TAVRIS

DOES LOVE MAKE YOU ANXIOUS?

The experience common to the many ways that people love each other is attachment—that sense of an almost physical connection with a loved one and of physical loss when a loved one leaves. Cindy Hazan and Phillip Shaver, Ph.D., at the University of Denver, believe that adult styles of romantic love originate in the earliest styles of infant-parent attachment. Hazan and Shaver were intrigued by the work of psychologist Mary Ainsworth and her colleagues, who described three types of infant attachment: secure babies, who can tolerate temporary separations because they are confident that Mom and Dad will be back; anxious babies, who protest separations by crying vigorously; and avoidant babies, who protect themselves against separation by becoming emotionally detached.

Hazan and Shaver thought these styles of attachment paralleled adult styles of romantic love. In two large surveys conducted in Denver reaching people aged fourteen to eighty-two, they found that "secure" types believe in enduring love, think others are trustworthy, and are self-confident; they don't worry about being abandoned, as anxious lovers do, or about their partners being too intimate, as avoidant lovers do. "Anxious" lovers experience love as a painful preoccupation that never seems to work out; they worry that the partner doesn't really love them or will abandon them; they have many self-doubts and insecurities. "Avoidant" lovers are even more doubtful about the possibility of love; they fear and avoid closeness with others, and they believe they do not need love to be happy.

Hazan and Shaver found that the relative frequency of the three attachment styles is as common in adulthood as in infancy: about 56 percent are secure, 20 percent anxious, and 23 percent avoidant; and adult styles were related to people's recollections of how their parents treated them. The researchers found no sex differences in styles of attachment.

Although Hazan and Shaver are interested in the continuities between childhood and adulthood, they hasten to add that the link is not forged in iron. First, there is the matter of one's choice of partner: a cold, avoidant lover could cause the most secure person to become anxious. Second, many relationships change over time, shifting from an early insecure phase to a longer period of secure attachment, or from security to anxiety when divorce threatens. Third, fortunately for anxious or avoidant lovers, there is the fact that adults mature and change. The relationship between adult attachment style and early experiences with parents was strongest among the younger people in the study. This suggests that as people age and have more relationships, adult experiences affect them more than childhood does.

THE COMPASSIONATE MALE

In her controversial 1982 book, "In A Different Voice," Harvard professor Carol Gilligan, Ph.D., argued that women tend to base moral decisions on principles of compassion and care, while men base theirs on abstract principles of law and justice. This provocative theory met a warm reception from the public, but so far there is little scientific evidence to support it. Most recently, William J. Friedman, Ph.D., Amy Robinson, and Britt Friedman, Ph.D., at Oberlin College, asked 101 young men and women to rate the importance of several considerations in deciding how to respond to four moral dilemmas. Some of the considerations were "care-based" (such as "which outcome will cause the least hurt") and others were "justice-based" (such as "there is a moral code to which all individuals should adhere"). The researchers found no significant differences in how the men and the women ranked the considerations, nor in their responses to the dilemmas; indeed, on a few items, the men were more "care-based" than the women. This study confirms Gilligan's argument that people base their decisions as much on compassion as on justice, but fails to show that women have a corner on that compassion.

WHAT "MS." REALLY MEANS

Last year, *The New York Times* decided that the appellation "Ms."—an eighteenth-century abbreviation that women revived about forty years ago—is not a fly-by-night fad or the fancy of a few feminists. The newspaper now accepts "Ms." as a courtesy title if the interviewee prefers it. According to research by Kenneth L. Dion, Ph.D., at the University of Toronto, this change is good news for working women because the use of "Ms." effectively signals a woman's wish to be taken seriously.

Dion found that both sexes regard a woman who prefers to be called "Ms." as more achievement-oriented (ambitious, intelligent, hard-working, motivated) and assertive (outgoing, dynamic, and bold), but less warm and nurturant, than a woman who prefers "Mrs." or "Miss." Other studies likewise find that a "Ms." is regarded as more competent and capable of leadership than are women who use traditional titles.

Many businesswomen have struggled to combat the negative stereotypes associated with femininity. It is heartening that "Ms." now signals what "Mr." does: professionalism, leadership, and an unwillingness to be the office mother.

CONFESSION—GOOD FOR THE BODY

Psychotherapy, religion, friendships, and writing a diary all can involve confession—the revelation of sins, sorrows, and shame. While confession is good for the soul, research suggests that it is also good for the body. The inability or unwillingness to confide important or traumatic events places continuing stress on the body and can lead to long-term health problems.

James W. Pennebaker, Ph.D., Cheryl F. Hughes, and Robin C. O'Heeron of Southern Methodist University in Dallas argue that the prolonged inhibition of one's acts, thoughts, and emotions literally requires physical effort, which is stressful to the body. This stress—measured by changes in the activities of the autonomic (involuntary) nervous system—in turn increases the likelihood of disease and physical symptoms. The researchers found that people who had suffered traumas, such as the divorce of their parents or rape, often reported that they wanted to talk about these events with others but did not because they were either too ashamed or feared punishment. In study after study, such individuals proved to be at greater risk of eventual illness than people who were able to talk about their tragedies, even though disclosures of traumatic events were often painful at first. To be most effective, a disclosure must combine revelations about the facts of the trauma *and* the person's feelings about it. Disclosure is different from obsessively rehashing a traumatic event, the researchers note: obsessive repetitions tend to be disorganized, unfocused, and inarticulate.

Actively thinking or talking about an event apparently aids people in assimilating a tragedy, organizing their feelings, and coming to a sense of completion about it. The key is confrontation of the trauma, treading the healthy line between obsessive thoughts and obsessive efforts *not* to think about it at all.

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DRIVING STYLE

Off-road vacations . . . hands-free phones . . . diesel news. BY LESLEY JANE NONKIN

The place to go driving this season? Off-road. To try: three- or four-day expeditions over exciting rough terrain. One group, Jamboree, organizes several different programs, such as an eighty-mile all-day trek driving over five-foot boulders on the Rubicon Trail in Northern California. You bring the Jeep CJ5 or 7, Range Rover, or Toyota Land Cruiser (restrictions vary with trip), tent, cooler, sleeping bag; they provide guides, food, entertainment. Write: Jamboree, P.O. Box 1660, Georgetown, CA 95634.

The fuel crisis may have temporarily subsided, but car manufacturers still believe the diesel car is hot. Reasons? Aside from great fuel economy (sometimes up to 25 percent better), the diesel's sturdier engine design may actually make the car last longer. The result: it may also increase the resale value of the car. Mercedes-Benz, for one, has increased the number of diesels on their line from two to five for '87 and have rid the engine of the familiar annoying rattle, the exhaust of its oily smell; acceleration has been greatly improved by a turbo.

Turning heads: German-made Ford Merkur Scorpio, designed to be as plush as upscale "Europeans" . . .

FASTER THAN EVER: AUDI'S 1987-½ COUPE GT, WHICH NOW DELIVERS 130 HORSEPOWER (20 MORE THAN BEFORE) AND ACCELERATES FROM ZERO TO 60 MPH IN ONE LESS SECOND (8.4).

The changes manufacturers make today on a favorite car are subtle but significant. The purpose: to improve handling, visibility, space, safety. Making news among mini-van lovers: the Dodge Grand Caravan, which is now more than a foot longer than the original. What that means: lots more cargo and passenger room. . . . Premiering in late fall: the first four-wheel-drive BMW, the 325ix two- and four-door with automatic braking system—a car Europeans have loved for a year.

With more and more people pumping their own gas at self-service stations, safety problems and the risk of expensive repair costs caused by poor car-care habits have increased. Best solution: a new $14.95 26-minute home video that reduces worry, confusion with tips on types of gas and oil to buy, how to watch for potential brake and tire problems. Write: AAA Foundation for Traffic Safety, 2990 Telestar Court, Suite 100, Falls Church, VA 22042. . . . Good safety news for old cars: rear-seat shoulder belt kits for many Chrysler-Plymouths and Dodges (shoulder belts offer backseat passengers much better protection). Manufacturer's suggested retail price: $66.31 plus installation charges. See your local dealer. . . .

This fall, you may be seeing a lot of people driving down the street talking to themselves. Or so it will appear. Available October 1 for the first time: voice-activated phones—which free hands for driving. Code words and spoken digits get phones to dial whomever you want, even hang up. Look for phones from the Phonetiq Corp. . . . Now you can take your lap-top computer on the road, hook it up to your office with the first cellular telephone modem, "The Bridge." Call: 800/233-2119; in Texas, 214/630-9825.

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INTRODUCING

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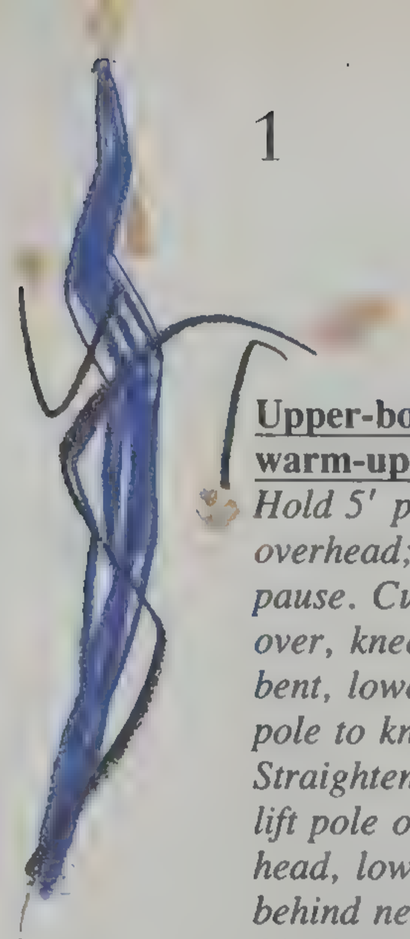
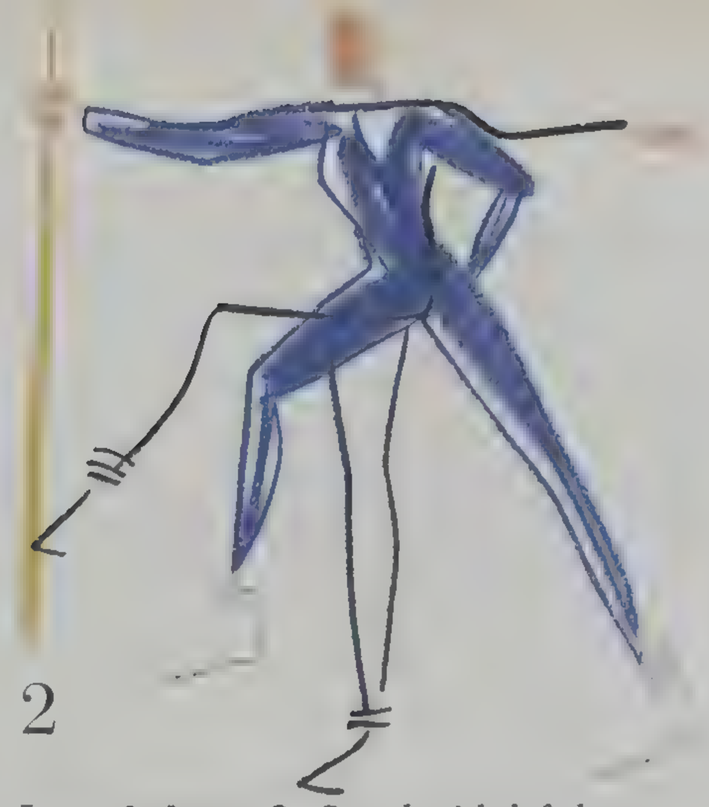


1

Upper-body warm-up 1. *Hold 5' pole overhead; pause. Curling over, knees bent, lower pole to knees. Straighten back, lift pole over head, lower behind neck. 10-30 times.*



2

Legs, balance 2. *Stand with left leg back, right leg bent, pole in right hand for balance. Lift left leg forward, up, back; 15-30 reps. Repeat, right leg.*

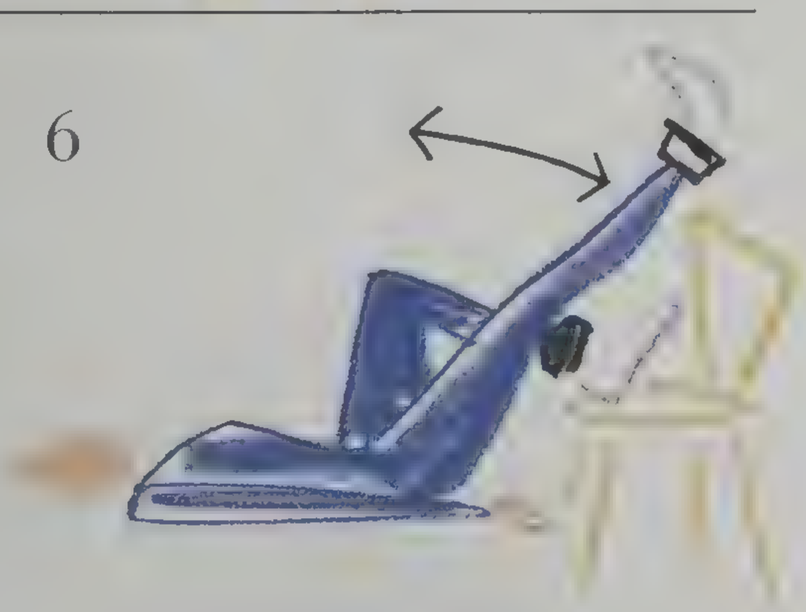
3

4

Upper-body 3. *Push-up: hands shoulder-width apart on bench, legs straight. Bend, then straighten elbows.*
4. *Tricep (underarm) push-up: hands shoulder-width apart on bench; bend, then straighten elbows. Do each exercise 8 to 16 times.*

Legs, abdominals 5. *Flat on back, legs bent, feet on chair, stomach muscles tight: extend right leg upward, flex foot, bend leg slightly (<45° angle), bring toward chest. 8 to 10 times.*
6. *Same position; extend right leg, foot flexed, lift to left knee and lower. 8 to 10 times. Repeat, left leg.*

5



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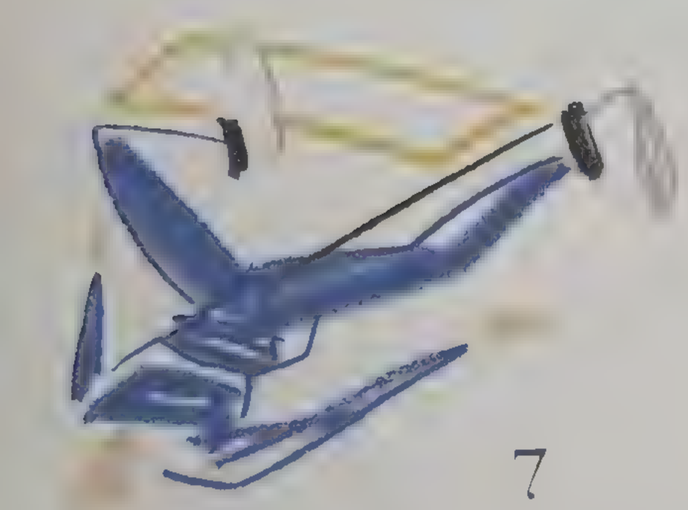

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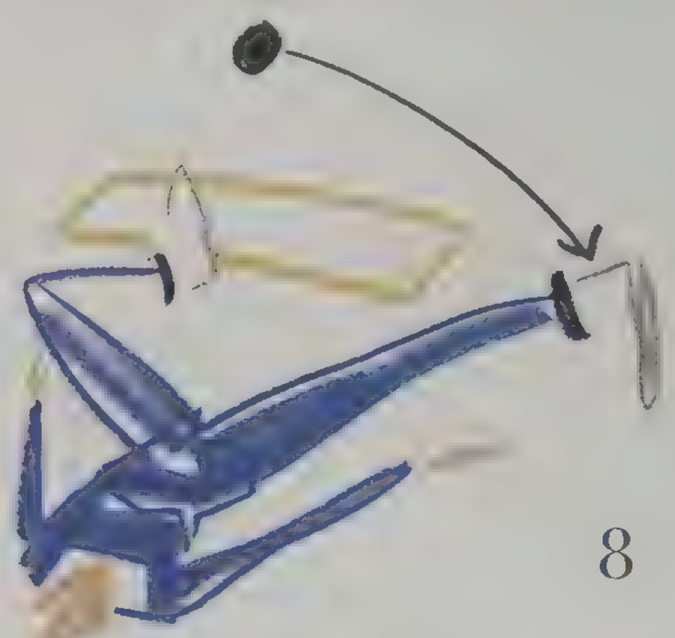

8

Inner thighs 7. *Flat on back, knees bent, feet on chair or bench, extend right leg out to side with foot flexed; bend/straighten. 8-12 times.*
8. *Same position; with right leg to side, foot flexed, lift leg across body toward other leg and back to side, without moving hips. 8-12 times. Repeat, left leg. (To step up these—or any exercise 3-10—add ankle weights. Begin with one pound, slowly work up to weights of three pounds.)*

Abdominals 9. *In position shown, keep right elbow on floor; bring left elbow and right knee together. 10-30 times. Repeat, other side.*
10. *In position shown, lift head and shoulders, lower slightly. 10-30 times. As with any exercise program, first check with your doctor.*

9

10

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Improving performance through diet. . . activity-altitude caution. . . more on drugs

DIET VS. EXERCISE

Endurance athletes often struggle to take in enough calories; but whether you're eating six thousand calories a day as a marathon runner or one thousand a day as a weight-conscious weekend athlete, your food balance should remain the same: 60 percent of calories from carbohydrates, 30 percent from fat, 10 percent from protein.

"**For overall health, reduce total fat and increase complex carbohydrates**, a plan that's also ideal for optimizing energy and sports performance," said Jennifer Anderson, Ph.D., R.D., extension specialist, assistant professor, department of food science and human nutrition, Colorado State University, speaking at a recent American College of Sports Medicine conference held in New York City. A 10 percent protein level may seem low, but experts agree it's sufficient to prevent muscle depletion. (Athletes trying to build muscle or teenagers who are still growing don't need more than 12 to 15 percent protein in their diet.)

"Because muscles are fueled by glycogen during long, vigorous activity, the time it takes you to reach exhaustion is proportional to the amount of glycogen stored," said Dr. Anderson. According to *revised* glycogen-loading technique (effective only for an activity that goes on for ninety uninterrupted minutes): three days before an event, training levels should be tapered; carbohydrate intake increased to 70 percent. (*Caution*: The old recommendation to deplete glycogen stores first, with four days of a combined low-carb diet and high-intensity workouts, is risky to heart and overall health.)

Another key to improving physical performance through diet: keep well hydrated. "The most effective technique is to drink cold water every twenty minutes during exercise," said Carl Gisolfi, Ph.D., professor of exercise science at the University of Iowa. That's particularly important on warm days, when core body temperature may soar during activity. "Sponging yourself with a cold towel or taking a shower may feel good, but it has very little effect on actual body temperature," said Dr. Gisolfi. Drinking water will keep body temperature under control and may even help to reduce some muscular cramping. For activities that last well over two hours, drink diluted fruit juice (or a product such as Gatorade) to replace carbohydrates.

For losing weight, Dr. Anderson recommends a deficit of five hundred calories a day, which leads to weight loss of one pound a week. "You can easily use three hundred calories a day exercising; cancel the rest by simply cutting down on fat—eliminating salad dressing, French fries, butter." For quicker weight loss, increase exercise and cut back more on calories, but don't go below one thousand a day. "Two pounds a week is the maximum to lose on any safe weight-loss plan, so you are losing fat not water or muscle," she said.

ALTITUDE: SAFE AT ANY HEIGHT

Mountain climbers have long known about altitude sickness. Its first signs—nausea, headache, insomnia—can be debilitating, later stages even fatal. But you don't have to be climbing Mount Everest to suffer from altitude sickness. John Sutton, M.D., past president of the American College of Sports Medicine, has found that it's a common problem for vacationers who might be skiing in the Rockies or taking a side trip from Rio to visit Incan ruins.
At high altitudes, your body is getting less oxygen and needs time to acclimate. "If you fly from New York City to Aspen, have a couple of drinks, stay up late, then get up the next morning to ski, you may be in trouble,"
said Dr. Sutton. Even at eight or nine thousand feet, mild altitude sickness can occur. You'll need a day of rest before you're ready for vigorous activity. Even worse, several international airports now exist at high altitudes, leading people to travel to extreme altitudes with no preparation. "It used to be that if you wanted to go to the Everest base camp, you flew to Katmandu (about 4200 feet) and then spent two weeks trekking in. Now, vacationers can fly to an airport at thirteen thousand feet." *(Continued on page 172)*

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BEAUTY REPORT

HAIR CARE

ARE YOU CONDITIONING THE CLEAN OUT OF YOUR HAIR?

Isn't it frustrating...you shampoo your hair to get it clean and shiny. Then you use a conditioner to do something extra nice for your hair. But suddenly, you realize your hair isn't acting like it's fresh. It feels weighed down, almost like it's coated. That's not what you had in mind at all.

Are you doing something wrong or is it your imagination? No, it's a fact: residue from conditioner build-up can cause dull, lifeless hair.

The Reason: Most conditioners are formulated with fatty oils and waxes that stay on your hair even after you rinse. That's where the heavy, sometimes even greasy feel comes from.

The secret of really clean, perfectly manageable hair: A conditioner that won't leave residue behind. One that conditions cleanly and rinses out thoroughly, leaving hair fresh and beautifully manageable.

Where can you find an oil-free conditioner? There is one patented to protect its unique method of conditioning. It's from Neutrogena.® Their breakthrough formula is totally free of fatty oils and waxes. The result? A conditioner that leaves hair fresher, cleaner, livelier.

Test results show that one conditioning cycle with Neutrogena® Conditioner was proven to leave virtually no residue build-up. This compares to an average of six times more residue left by competitors.*

*Excerpt from Neutrogena Skin Care Institute Report.

And be Prepared: Neutrogena Conditioner won't feel slippery like the ones you may be used to. So you can look forward to a new conditioning experience. One that's really fresh because it's really clean!

Last Word: Oil-free conditioning means more effective conditioning. It means shinier, more manageable hair. Your style will stay fuller longer and your shine will *last* because Neutrogena Conditioner won't fight "the clean" of your shampoo.

Neutrogena Conditioner is sold with a satisfaction-or-your-money-back guarantee. It is available at better drug stores and cosmetic counters. Look for it—in the white box with the blue band.

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GREAT NEWS FOR PERMED HAIR: ***Neutrogena Conditioner helps keep your perm in shape longer. Here's why. There's less residue build-up to drag down your perm. Hair stays lighter, fresher and more responsive to the curl!***

FITNESS NOW

(Continued from page 170)

To prevent mountain sickness at high altitude, minimize exertion for the first twenty-four hours. Keep well hydrated and limit alcohol intake. If you're hiking, remember that respiration—and therefore oxygen intake—normally slows during sleep, so follow the mountaineer maxim to "climb high but sleep low."

DRUGS IN SPORTS

That athletes keep getting faster and stronger is usually attributed to better training and nutrition. It may also be the result of athletes using dangerous drugs—from amphetamines to steroids—to improve performance. Shocking news: the majority of athletes in one study said they would take a drug that would allow them to win an Olympic gold medal—even if it could kill them.

"It's not a new problem," said James Puffer, M.D., chief of the division of family medicine, UCLA School of Medicine, and a member of the United States Olympic Committee. "Greek athletes used mushrooms to enhance peformance. Our athletes have just become more sophisticated."

Amphetamines, which increase blood pressure and heart rate, are used to improve performance of simple tasks. But they hinder dexterity and coordination and may cause abnormal heartbeats, convulsions.

Anabolic steroids remain one of the most commonly misused drugs. A testosterone-like substance, steroids enhance the synthesis of protein and can help an athlete increase muscle mass, lean body weight, and strength. But they have many side effects—liver disease, hypertension, accelerated atherosclerosis. When women take steroids there are irreversible masculinizing effects.

With new testing techniques, doctors can spot steroid users and disqualify them from competition. As a result, many athletes have begun to take testosterone directly. "But a new test allows us to detect which athletes are taking testosterone," said Dr. Puffer. "So athletes—who seem to stay one step ahead of us—have moved on to the latest designer drug: human growth hormone."

When used by doctors to treat undersized children, the hormone can be effective; when taken by athletes hoping for super-development, it's not only ineffective but also dangerous. Although animal studies suggest that human growth hormone increases protein synthesis, according to Dr. Puffer, there's no reason to believe that it increases strength. At the moment, there's no way of testing athletes to find out whether they're taking human growth hormone.

"Many athletes think risks are worth taking in an effort to maximize performance," said Dr. Puffer. "Athletes keep changing their drug habits when what they really need to change is their attitude." ▽

VOGUE, August, 1987

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health

Deadly drugs? . . . the best blood: your own . . . heat's power . . . stress vs. mouth disease. BY MELVA WEBER

DANGERS OF "EVE" AND "ECSTASY"

Two amphetamines, "Ecstasy" or MDMA (methylenedioxymethamphetamine) and "Eve" or MDEA (methylenedioxyethamphetamine), are in widespread use as recreational drugs. MDMA is a "scheduled," or illegal, agent; MDEA, its legal replacement, can be used under medical prescription. Both have been described as pleasant, nonhallucinatory; psychiatrists who support their use say the drugs stimulate communication and help depressed patients.

In Dallas, a medical research team has said that "Ecstasy" and "Eve" can be dangerous. They report five deaths in which one of the drugs was found in the blood of a person whose death would not have been expected from other organic causes. One man, after taking MDMA, climbed a utility tower and was electrocuted. In other cases, death was precipitated by heart failure or asthmatic attack. Investigators Graeme P. Dowling, M.D., Edward T. McDonough III, M.D., and Robert O. Bost, Ph.D., say deaths related to these drugs are rare and may be more likely when there is underlying heart disease; but medical knowledge is scanty, of both the drugs' abuse potential and possible clinical uses in psychotherapy.

SAFE BLOOD FOR SURGERY

B.Y.O.B. (for "bring your own blood"), if practiced by healthy people who are planning on elective surgery, could help relieve the nation's tight blood supply. By pre-donating your own blood during the three or four weeks before you have your operation, you may free vital supplies for other patients who cannot donate, and you are assured the safest blood possible—your own; you need not fear infection or transfusion reaction. The *New England Journal of Medicine* reports a study of eighteen university hospitals which found that as much as 10 percent of the blood supply could have been saved during a two-month period by this method. Eligible pre-donors can be found among patients for hip and knee replacements, cardiac surgery, obstetric and gynecologic surgery, and other procedures where transfused blood may be used. Pearl Toy, M.D., University of California, San Francisco, lead researcher of the national multicenter study, points out there are still risks of getting hepatitis or other blood-borne infections from donor blood, although routine HIV antibody tests now reduce the transfusion risk of AIDS. Other blood-saving measures you'll hear more about in the future: hormones that stimulate bone marrow to make red or white blood cells; intraoperative salvage, in which blood lost during surgery is collected, processed and reinfused; and blood donation by elderly people, formerly rejected because of age alone. Says Johanna Pindyck, M.D., of the Greater New York Blood Program, in the *Journal of the American Medical Association*, "The notion that it is unsafe for older persons to donate blood is not confirmed by the clinical evidence."

OLD DISEASE MAKES A COMEBACK

During World War I, soldiers fighting in trenches got it—a sudden attack of mouth disease with a terrible odor, a bad taste, and inflamed, bleeding gums that began to recede. The condition, named Vincent's disease and dubbed "trench mouth" by the troops, was then thought to be highly contagious. It isn't. But today, trench mouth is emerging as a yuppie disease "among business people during hectic periods—also students at exam time, even brides before the wedding," says Allan Lazare, D.D.S., chief of periodontics at NYC's Harlem Hospital. The trigger factor is stress—as easy to understand now as in the case of soldiers under fire. "It's clearly advisable to minimize stress. It's also important to prevent or recognize signs of gingivitis, the gum condition that can escalate into trench mouth," Dr. Lazare says. He suggests a careful home-care regimen that includes a plaque-removing rinse, brushing, and flossing.

THE WARMING CURE

The ancient use of hot packs to reduce the pain and swelling of wounds is being explored in a modern medical application. Two surgeons, John M. Rabkin, M.D., and Thomas K. Hunt, M.D., at the University of California, San Francisco, found that infected tissues need extra oxygen to heal—more than can be supplied by increasing total arterial oxygen. Heat was their answer to raising the oxygen tension in the affected tissue. Though about half of surgeons surveyed on the subject thought hot packs would not change oxygen perfusion, temperature, or oxygen tension beneath the skin surface, Drs. Rabkin and Hunt found that local heat did induce useful rises in oxygen tension. To maximize blood oxygen, test patients also received nasal oxygen therapy. The doctors reported their findings in *Archives of Surgery*, suggesting that knowing how the old practice of local heat works may lead the way to more effective treatment of wounds and even to preventing infection.

SHINGLES RELIEF

British medical researchers say a treatment currently used for herpes simplex also can be used for another form of the virus, herpes zoster or shingles. Oral doses of acyclovir were proven to shorten painful attacks, which are a reactivation of chicken pox, sometimes occurring years after the childhood disease. Usually shingles begin with chills and fever and erupt in blisters across the ribs overlying the inflamed nerve ganglia. In "British Medical Journal," a physician team from four hospitals reported treatment of patients with oral acyclovir. Benefits are most pronounced with high oral doses beginning within forty-eight hours of the appearance of the rash.

TEST FOR ASTHMA TREATMENT

Hand-held inhalers prescribed by doctors can give effective relief for people with asthma and other lung conditions; but one problem, according to doctors, is to make sure the patient uses the inhaler device correctly so the medication is taken into the lungs.

Following careful instruction in the doctor's office, patients need to monitor their at-home use of the inhaler, says Edwin N. Barron Jr., M.D., Little Rock, Arkansas. His practical suggestion for inhaler users: Use the device in front of a mirror at least once a day; if a cloud of vapor appears in front of your face, you're not getting the medication into your lungs. Also, if you hold the inhalant in your lungs for the appropriate time, no vapor should escape when you exhale.

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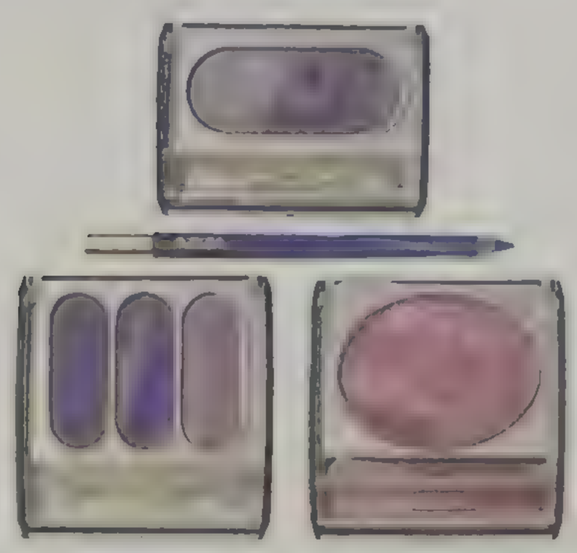
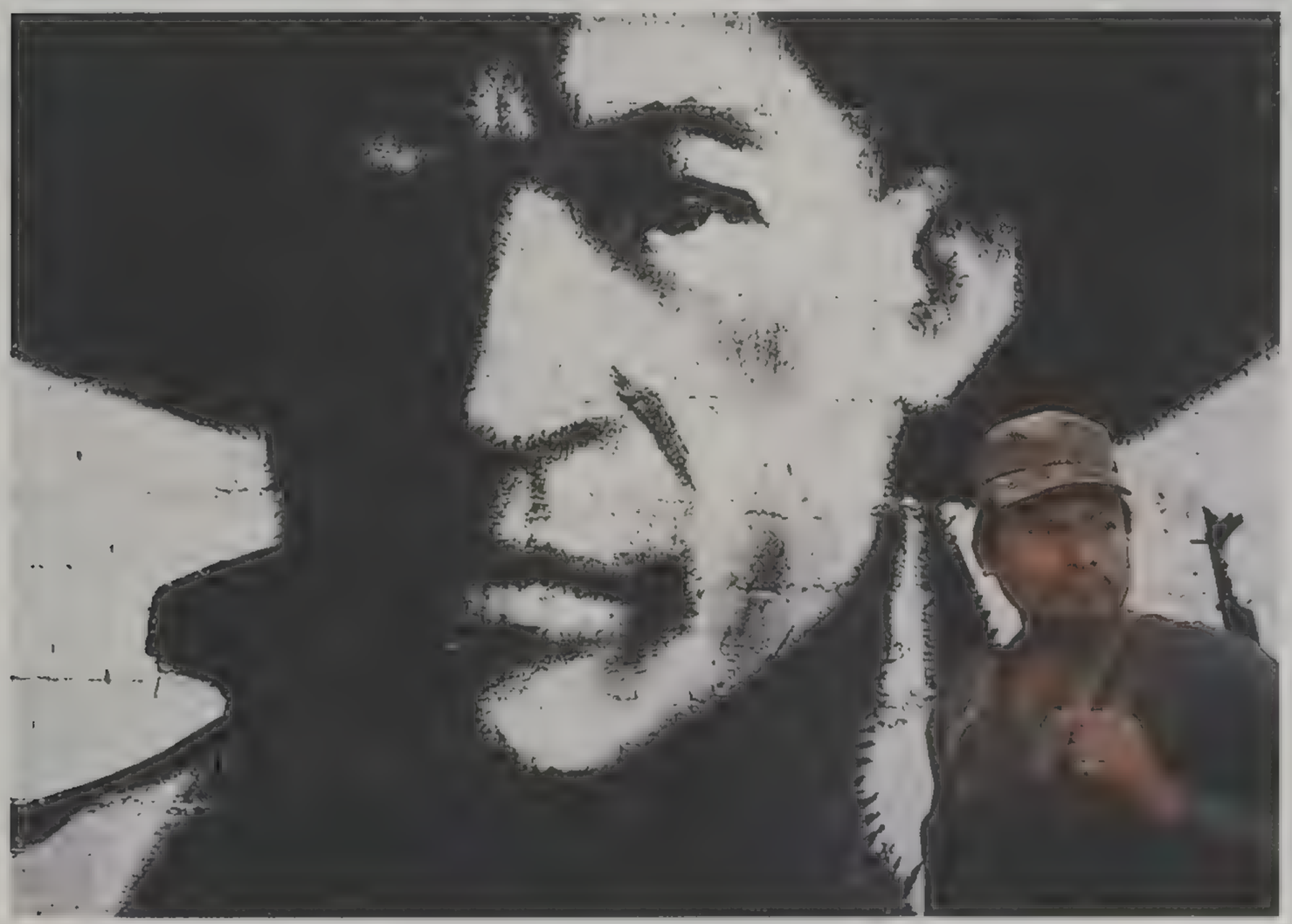


LETTER FROM MANAGUA

In Nicaragua the soldiers write poetry, but even children are well-versed in war

By RORY O'CONNOR



Standing guard by a poster of the revolution's father, Augusto Sandino

The battered capital of Nicaragua wears its past on its sleeve. Ghostly skeletons of ruined skyscrapers loom on the horizon of what was once Managua's modern downtown. A hot wind whistles right through them now, as they stand deserted and mute, reminders of the earthquake of 1972, a cataclysm that leveled much of the city. Tens of thousands of Managuans were killed or injured, and hundreds of thousands more were left homeless.

The earthquake also marked the beginning of the end for Anastasio Somoza Debayle, the dictator whose United States-backed family dynasty ruled Nicaragua for more than four decades. When he and his National Guard siphoned off nearly one hundred million dollars of international relief aid, the seeds of revolution were planted in the rubble of Managua.

"Somoza was a son-of-a-bitch, a thief, and an assassin," the cabdriver shouts back over the roar of his broken muffler. "And I hope to God that bastard's rotting in hell even now. But these people are worse."

"These people" are the current rulers of Nicaragua, the leaders of the Frente Sandinista de Liberacion Nacional (FSLN), the Sandinista revolutionaries who helped to topple the Somoza regime in 1979, and who have since consolidated power.

"At least under Somoza the people had rice and beans to eat," the cabbie explains. "And if you weren't involved in politics, the government left you alone. But now there are lines to buy everything—even bread and milk!—and neighborhood watch committees to spy on you if you're not politically active.

"Anyone who tries to get ahead is considered dangerous," he concludes. "Take us cabdrivers. Unless you're a Sandinista, the only way to get spare parts is on the black market. Meanwhile, all the fares are kept artificially low. Why the hell should I pay black-market prices for parts when it's impossible to make any money? I'm just going to drive this heap until it won't move."

As the ancient taxi wends its way down the dry and faded streets, it passes soldiers on nearly every street corner, with Soviet-made AK-47 rifles slung over their shoulders. Their scowls are more than a little discomfiting, but then, Nicaragua is at war. For the past five years, thousands of Nicaraguan rebel soldiers, the contras, have been fighting in the countryside north and west of Managua to overthrow the Sandinistas and their revolution.

To date, the contras have been singularly unsuccessful—notwithstanding the support of the United States government, which wants to overthrow the Sandinistas, or at least to alter the course of their revolution. But when viewed from Managua at least, that support appears curiously ineffective, and even self-defeating. True, there is dissatisfaction with the revolutionary process among a sizable number of Nicaraguans, particularly among those hustling for a living, such as the voluble cabdriver. True, the economy is in a shambles. (Even water is at a premium; two days a week, there is none to be had in Managua.) But years of economic and political pressure, combined with guerrilla attacks by the contras and the threat of direct, armed intervention by the United States, have instead strengthened the Sandinistas, and offered them a convenient excuse for the many shortcomings of the revolution thus far.

Does Nicaragua really need the largest army in Central America? Why is their centralized economy, modeled on the Soviet Union's, headed backward? Why have basic liberties, such as freedom of the press and the right of workers to strike, been curtailed? For most Nicaraguans, even those who don't support the Sandinistas, the answer to all of the above is the same: the United States government.

Smooth, young, handsome, and articulate, Alejandro Bendaña, the Secretary-General of the Nicaraguan Foreign Ministry, is fluent in English and was, while getting his doctorate at Harvard, a part-time instructor in Latin American studies. Like many Nicaraguans, Bendaña professes an affinity for American culture, and even for the American political system. But he also blames the present government of the United States for most of his country's woes.

"Even with the war, the CIA, and Mr. Reagan himself, this is not an anti-American country, but one that is fiercely independent," he says. "It's unfortunate, we don't like it, but our first duty is to protect ourselves in the face of an attack by the strongest military power in the history of the world. *That's* why we have a large army, to defend ourselves—not because we want to take over the rest of Central America. *That's* why our economy is struggling, because we must spend 60 percent of our resources to support those armed forces. *That's* why we can't have complete freedom of the press or all the other freedoms we would like . . . because there's a *war* going on here.

"Either President Reagan learns to live with us or he destroys us," Bendaña concludes. "And since he hasn't shown any signs of living with us, we must prepare for the worst."

While Managuans prepare for the worst, *campesinos*, peasants in the northern Nicaraguan countryside, are already living with it. Many of them *(Continued on page 178)*

JAMES NACHTWEY/MAGNUM

Rory O'Connor, *who last wrote for Vogue on drugs and money, visited Nicaragua this past winter.*

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LETTER FROM MANAGUA

(Continued from page 176)

Playing with fire

have been terrorized by the hit-and-run tactics of the contras. Operating from bases near the mountainous, ill-defined border with neighboring Honduras, small bands of contras regularly infiltrate strategically important regions of Nicaragua. Once there, they ambush Sandinista soldiers and government officials; destroy crops, cooperative farms, and development agencies; and even attack resettlement camps housing families who have been moved away from the border by the Nicaraguan government. Many *campesinos* are now finding themselves relocated out of the frying pan into the fire.

One such besieged area is the economically vital Pantasma Valley, a bumpy, dusty eight-hour drive north from Managua. The valley boasts rich and fertile farmland, ideal for growing coffee to export as well as food to eat and market. As a result, Pantasma has become a frequent target of contra attacks, as part of their campaign to disrupt the Nicaraguan economy.

In the last couple of years, the daily danger faced by the peasants of Pantasma has reached a new and more terrifying level. The contras have begun placing land mines in the many puddles and potholes that dot the only road into and out of the valley—a road that is used by military and civilian traffic alike. Traveling to and from Pantasma is harrowing; you never know if the next bump may be your last.

Juan Jimenez is a pale, frail thirteen-year-old boy. We meet in a crowded hospital room, where he is recovering from the effects of one of those land mines. His left leg is shattered, his right leg amputated. But Juan is lucky—six people died along with the forty-three who were wounded when the bus carrying them out of Pantasma ran over that mine. The explosion blew right through the bottom of the bus, hurling passengers in every direction.

Juan says he was knocked out by the blast, and when he woke up he was hanging from the top of the bus, upside down. "Things are okay now," he says with a wan smile. "They say they're going to give me another leg soon."

On the road back to Managua, a few miles from the spot where Juan lost his leg, we meet Carlos Montes as he leads a small patrol of Sandinista soldiers on a double-time march. They are searching the roadway for signs of land mines and the contras who might have hidden them. It's high noon, beastly hot, and rivers of sweat pour off their smoothly muscled bodies as the soldiers gratefully gulp the warm Coca-Colas and puff the Marlboros we offer.

At twenty-two, Carlos Montes is a Sandinista officer and a veteran of thirty-two "encounters" with the contras, whom he characterizes as brave but poorly equipped, outnumbered, and unmotivated. He contrasts them with the men—boys, really, of seventeen and eighteen—who fight under his command. The *cachorros*, he calls them fondly—puppies, cubs, whelps. As we talk, they listen and look on shyly, as Carlos explains that they will never be defeated—"not by the contras, and not by the *Yanquis*, if it comes to that"—because their morale is so high, and because they know what they are fighting for.

Then, as we part, Carlos offers a gift: a poem he has composed in the mountains one night after a battle. Coming from a U.S. Marine corporal or a member of the Green Berets, such an event would be, well, *unusual*, if not downright extraordinary. But poetry is revered here, and a spontaneous gift such as this is commonplace.

Before beginning, Carlos Montes dedicates his poem to the *cachorros*, and then delivers it mellifluously, in perfect meter:

. . . What they defend with their blood
Is something they won with hardship.
It's a little piece of land but
They want it to be free,
Without interference from anyone. . . .

Theirs is a dream deferred, as I was reminded back in Managua, watching the preparation for a military spectacle planned for the coming weekend. Even while living the present of war, revolution, struggle, and shortage in Managua, the past wraps itself around you at every turn—at the frenzied meeting of the "historical collaborators of the Sandinista revolution," where hundreds of senior citizens are honored at a sort of revolutionary pep rally for their contributions during the early days of the Sandinista struggle; at the tomb of "martyr of the revolution" Carlos Fonseca, where dozens of cute preschoolers, wearing red-and-black FSLN bandannas, sing the Sandinista anthem; on the steps of the crumbling National Cathedral, where sleeping soldiers sprawl on the steps in the sun, their rifles strewn in the rubble left from the earthquake.

Meanwhile, the convoys of slogan-shouting militia roll down those same streets. Teenaged artillery crews blast off round after practice round. Overhead, helicopter gunships whir and whirl in mock battle. And the downtown skyline sentinels look on in silence. ▽

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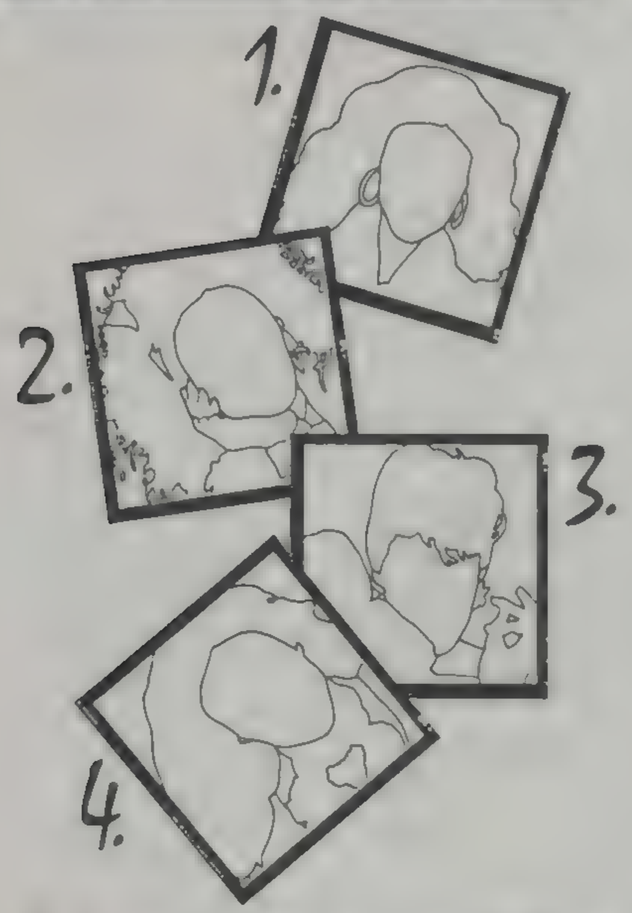

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Q&A HAIR

Summer hair strategies . . . perm dos and don'ts . . . when less hair care is more

Q I've recently noticed a mild skin irritation along my hairline and forehead. Could hair mousse be the culprit?

A According to Mary Ellen Brademas, M.D., clinical assistant professor of dermatology at New York University Medical Center and chief of dermatology at St. Vincent's Hospital and Medical Center of New York: "Mousse and other styling products can cause contact dermatitis when the product is left on skin. Particularly irritating to skin are some ingredients used in mousse formulas: thioglycolate (which makes hair more pliable), PABA sunscreen, and fragrance."

Dr. Brademas' advice: "Try switching to a mousse formula without these ingredients, but be sure first to do a patch test." (Apply a small amount of the product on forearm; leave on overnight.) A more complicated option is to identify the specific sensitivity. A dermatologist or allergist can perform a series of patch tests to isolate the offending ingredient.

"Keep in mind that such irritations are not always caused by product sensitivity," adds Dr. Brademas. "The most common cause of irritation along the hairline is a skin condition called seborrheic dermatitis, so be sure to check with your dermatologist."

Q Why does humid weather make some hair flatten, other hair curl? Any ideas how to beat humidity?

A "In humid weather, the hair shaft (called the cuticle) absorbs water, making curly hair curlier and fine, straight hair limp," says Jean Louis David of the Jean Louis David salon, NYC. "Hair should be washed more often in hot, humid weather because scalp perspiration also affects the texture of hair." Jean Louis David suggests using a light conditioner daily, which has the added effect of preventing excessive moisture absorption in hair. Mousse also keeps hair dry and makes both limp and curly hair easier to control. "Stay away from hair sprays and gels, both of which can become sticky in humid weather."

Styling hair off the face can be one answer on humid days, suggests Jean Louis David. Apply mousse after hair is completely dry. For curly hair, apply mousse along the hairline, too—being careful to keep it off skin; then push hair up and back. Straight hair that's long enough can be held with a string of rawhide or gathered in a twist.

Q How can I keep my hair looking good as my permanent wave grows out? What can I do if I get a perm I don't like?

A Stylists agree that if hair is trimmed and shaped regularly, it can continue to look attractive as a permanent grows out. "Hair that's been permed looks good for a few weeks," says Suga of NYC's Suga salon. But after three or four weeks, regular trims are necessary to remove damaged ends as well as bulk, which pulls out waves and weighs down hair. "If your hair is short, you can taper front and top layers to blend in with the rest of hair. Tapering as well as trimming ends helps to maintain the wave's volume. If your hair is long and you have more than two inches of new hair, you'll need a spot perm."

If you want to add more texture to hair as your perm grows out, blow-drying hair adds volume and wave. If you air-dry hair, use a gel on hands to "scrunch" hair into curls. Gel can also be combed through hair to remove wave and curl and slick hair back.

"The best way to ensure getting a perm you'll be happy with," says Craig Sonenberg, director of the beauty center at Helene Curtis, "is to make sure that your stylist completely understands the amount of curl you're looking for. Be sure to also tell him or her if you color your hair, swim often in chlorinated water, or condition hair regularly—all of which will give an idea of your hair's day-to-day shape. Prior to perming, a clarifying shampoo can remove buildup of chlorine and minerals from water or setting products, so the wave will 'take' better. Some hair may also need deep conditioning a few days after perming."

If you end up with a permanent that's too curly (a very common problem) and your hair's in good condition, hair can be straightened by reverse perming. Have this done only by a professional. But keep in mind that curls do soften within a few weeks of perming. Hair that's very damaged or frizzy after waving should be conditioned often and trimmed frequently so that its health can be restored. Using gel with a comb also helps to make hair look straighter. (One to try: Dep Styling Gel.)

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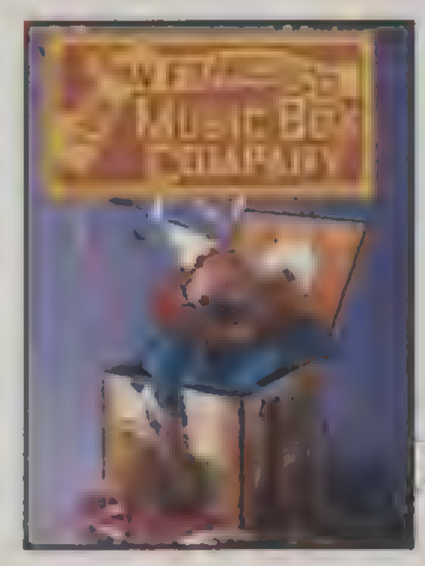

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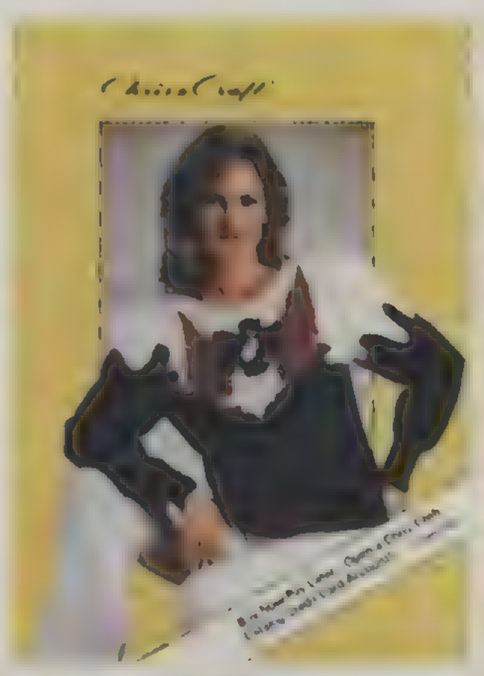

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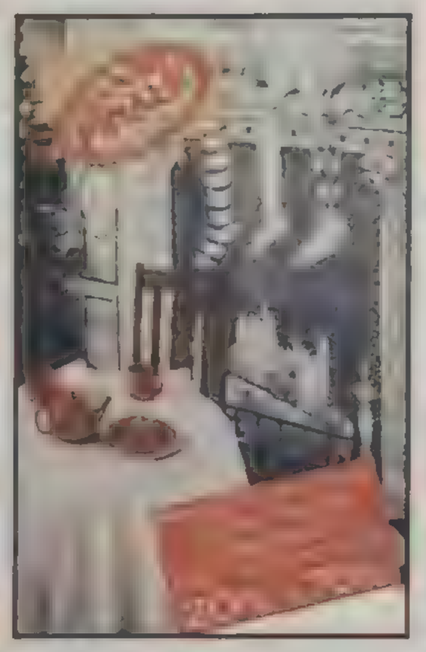

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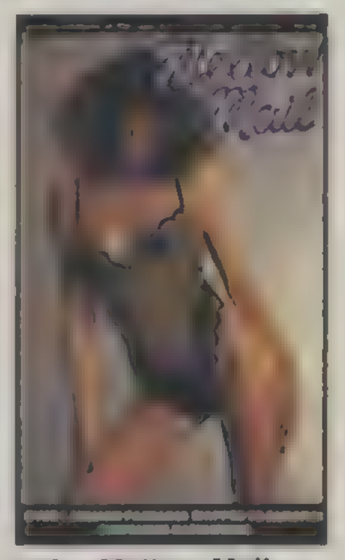

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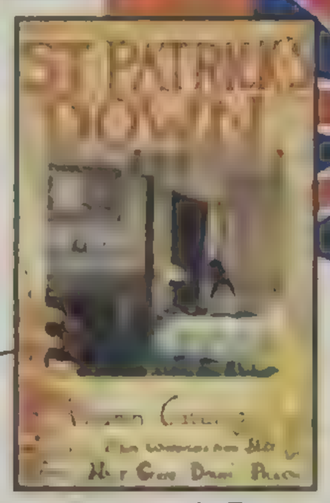

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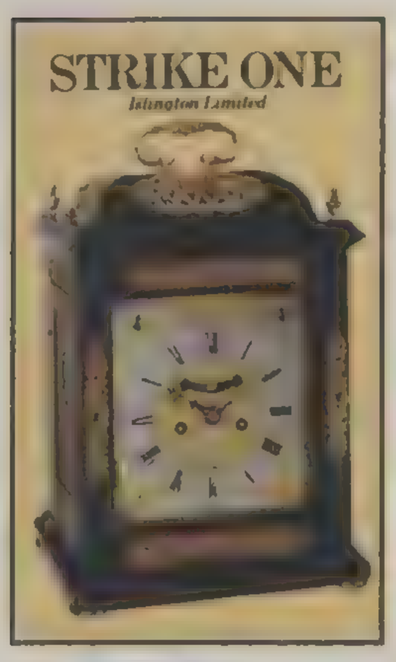

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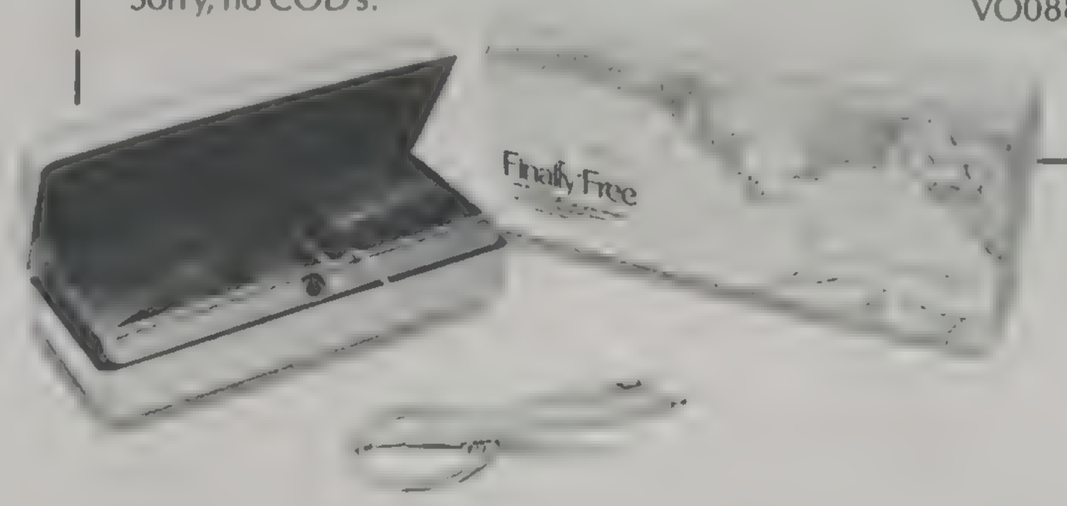

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PEOPLE ARE TALKING ABOUT books

Princess Leia grows up

HIGH TIMES

Carrie Fisher—the ex-addict as novelist

By E. GRAYDON CARTER

Carrie Fisher has a saying about herself—"I'll race you to the end of my personality." *Yes, of course it's self-serious psychodribble*, but there is a loopy wisdom to the statement, and a good deal of truth. Fisher is a personality writ large, with a furnace-fired intensity and boom-box volume. She never stops moving, stretching, twisting. Do her eyes widen into a glassy stare when She Gets Excited? YES! Does she at times have an "I'm not crazy—*It's the Rest of the World That's Crazy*" grin? ABSOLUTELY! Is She Entertaining? ALWAYS. Does She Talk In CAPITAL LETTERS LIKE THIS? BELIEVE IT!

Most of us soldier through life, spilling coffee on our new pants and trying to find a parking space. Rich kids from California don't spill coffee on their pants—they have someone do it for them. Over-analyzed and self-absorbed, they want to know What They Are and Why They Are, and They Want To Tell *You* All About Their Discovery. Carrie Fisher talks this way, only with a brainy humor and sense of logic not generally found in the inner-obsessed. She can be self-deprecating. And with the publication this month of her first novel, *Postcards from the Edge* (Simon and Schuster), she proves she can be sensationally acute.

Unorthodox in form, searingly funny, the book is five separate pieces—but all of a piece: a knowing tale of California love between a young actress who has entered a drug rehabilitation clinic and a cocaine addict with a harrowing ability to rationalize:

> " 'Think we can get any more of this stuff? 'Cause, I mean, I'm quitting after tonight anyway.... I think this is good for me—to test my resistance. I mean, I think it's wimpy to give up cocaine. Master the drug, *that's* the key—the total key to the whole thing. I mean, people who actually have to go and give it up—it just shows they're weak....You know? It's like all they do is not do drugs.' "

For most first novelists, success is a public celebration, failure a private mourning. But for Fisher—daughter of Eddie Fisher and Debbie Reynolds; teenage starlet of *Shampoo*; former wife of Paul Simon; actress who seemed destined to be Princess Leia for life—publishing *Postcards from the Edge* could have proven devastatingly embarrassing, if the book were not as good as it is, because so much of it seems to have come from personal experience.

Fisher, now thirty, says that she had a serious drug problem throughout her mid-and late-twenties. Two years ago, she entered a Southern California clinic and successfully broke her dependency on Percodan and cocaine. "The smarter people are," she says, "the better their rationalizations. I'm smart, and I could have told you that I was like, fine, particularly in the areas that I was protecting—of which drugs was the main one. When I was in the clinic, someone came up to me and said, 'I was in San Quentin.' I said, 'I was in *Star Wars*.' And that's how much sense all of it makes. It's not what you get, it's what you do with it. My brother [Todd, a television evangelist] had the same things. Same background. He didn't do it."

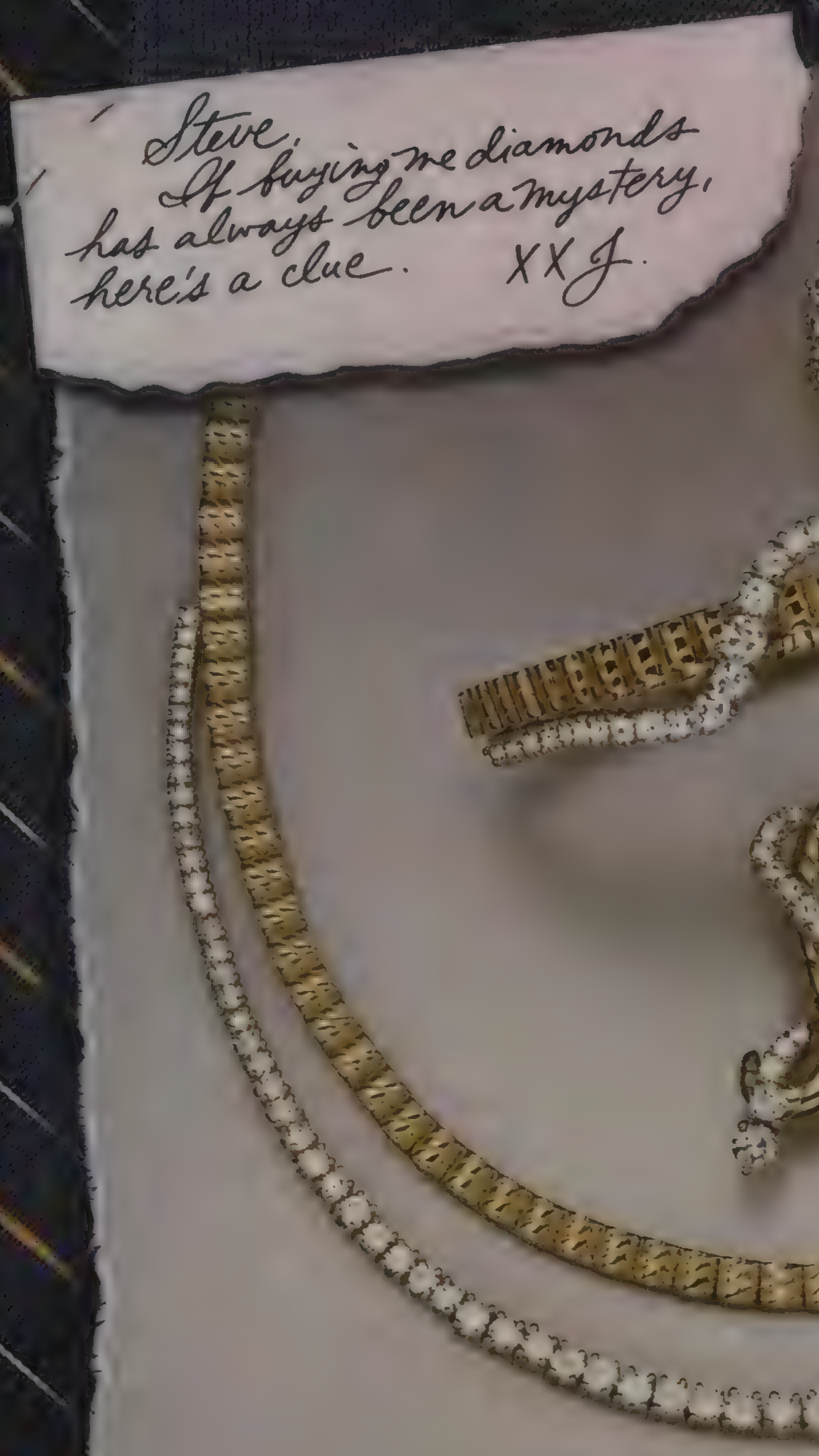
It comes as something of a shock just how funny Fisher is, and like most humor-based personalities, hers was born out of an insecurity. "My mother was, like, the most beautiful woman I had ever seen in my life," she says. "I mean, it was remarkable that she was my parent. She Was A Movie Star. And in those days, movie stars dressed like movie stars. And my mother would come home with, like, body makeup and wigs and furs and jewelry and it was, like, WOW! I remember when I was really little, they put her wig on me and I looked in the mirror and I wept and wept because I knew I was just hideous and that she was just beautiful. And so, I think, out of that I thought: 'I have to compensate somehow. I'm going to have to be funny or smart or something else, because clearly I don't have that currency.' I was also hyper-aware of being cute. I don't want to be cute because I'm 5' 1½" and I've got a cute little nose and turned-up hair. *Gidget Goes to Hell*. And both parents are cute. *Star Wars* was cute.

"Also," she says, "I've always been loud. I think that comes from having a family with people of epic personalities. And in order to show up on the graph," she starts to scream, "YOU'VE GOT TO SHOW UP ON THE GRAPH. My father is twelve times louder than any person you've ever met in your life. And if my mother and my grandmother and I are in the same room, there is not enough oxygen. My grandmother and mother live across the street from each other, and you can feel the energy in the zone. And I know that I'll end up there. I know we'll all end up in the same house, yelling and crying."

> "In the drug clinic, someone said, 'I was in San Quentin.' I said, 'I was in *Star Wars*.' "

Though there is no precedent for a Hollywood actress turned serious author—Dirk Bogarde is perhaps the only actor to make the transition comfortably—the notion of Carrie Fisher, novelist, began innocently enough. Paul Slansky, a friend of many years, had written a profile of her for *Esquire* that was *(Continued on page 190)*

ED GORMAN



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(Continued from page 186) comprised of twenty questions. Her unpredictable takes on just about everything attracted the attention of editors at Crown, who asked her to write a book. In its nonexistent state, the book took the shape, at various times, of a collection of comic essays and a memoir. A compelling title, *Money Dearest*, circulated in publishing and gossip columns. The book assumed its eventual form only after Fisher read the Dorothy Parker short story "Just a Little One." "It's about an alcoholic personality that goes from not drinking, to drinking, to euphoria, to rage, to despair," says Fisher. "Four pages. And I said 'Cocaine! It's perfect.' "

She signed a contract with Simon and Schuster and asked Slansky to be the editor on the book. A year ago March, the two began work. Fisher would spin out her long, emotionally charged monologues into a tape recorder. The monologues would be transcribed, and then she would rewrite them in longhand on legal pads according to Slansky's edit. She turned in the completed manuscript to her publishers a half-year later. "And all they did," she says, "was take out the word 'that' a lot."

Mike Nichols is developing the film rights and has hired Fisher to write the screenplay. She's still working on it under his direction, and if there is a difficulty, it will be in making the interior dialogues of the book fit the exterior dialogue demanded of film. It won't be her first screenplay—she has written another, a story of obsessive love called *Wouldn't That Be Fun*, for Richard Dreyfuss. She has a second novel in mind, too. No plot yet, but she does have the opening paragraph. It goes like this:

> "I lost my virginity a total of three times. Not because it was so large that it took three times to knock it out, but because I thought losing your virginity was supposed to mean something, and it took me three strikes to feel I was even in the meaning ballgame. But sometimes I could still feel a piece of it there—an edge of it that never quite got f----- off....it seems all my trouble shows up in the area of romance."

If there is something missing in Fisher's life, it is New York. "I've done my, like, house-arrest stay in Los Angeles," she says. "Actually, one of the reasons Los Angeles is very good for me is at least it's dull.

"I'm a lot. Even for me," she says. "I have a PacMan kind of mind. What it's like is: 'DOMP-DOMP-DOMP-DOMP.' I always feel like somebody should come in and clean up the mess after I've talked. I think I've calmed down today. I've gone to the length of my personality."

E. Graydon Carter *is coeditor of the New York satirical monthly "Spy."*

An adventurer, Chatwin lives by extremes

A NOMADIC HEART

Bruce Chatwin, like a modern Oscar Wilde, weaves amazing tales

By EDMUND WHITE

Name a place and Bruce Chatwin will tell you a tale. When I mention to him I am off to the Old Winter Palace in Luxor, he says, "That's where I spotted some predynastic pieces in a boutique in 1961. They didn't know what they had. I snapped them up, sold them off to museums—I bought a *flat* with my profits."

Like Oscar Wilde, Bruce is a great raconteur whose writings are like transcripts of stories he's perfected in conversation. He'll tell a story in any language; he speaks each one as the natives do. When I once noticed how he'd spellbound an entire restaurant in Paris with stories he was braying forth in English (for he does bray and stutter like Colonel Blimp—he even says, "Eh, what!"), I nudged him into French, which he murmurs as softly as a Parisian. The other diners sighed with regret and returned to their own whisperings, far duller, surely, than Bruce's tale of the White Russians in Australia; or of the old gentleman who lives in a single room in Prague with a maid and a vast collection of Meissen china; or of that time he landed on the Brazilian shore without a sou (having just been run out of Africa); or of the amazing day he spent with the German novelist and polymath Ernst Jünger or with the ethologist Konrad Lorenz....

As an adventurer, Bruce lives by extremes. A few months ago he contracted a rare disease and nearly died of it. (He won't spell out the nature of the illness, which bores him, but he does suggest that a doctor speculated he got it by frequenting either Chinese peasants or killer whales.)

Happy events have balanced his suffering. One of his novels, *The Viceroy of Ouidah*, the bloody saga of Brazilian slave traders in Dahomey, has been filmed by the German director Werner Herzog. "Klaus Kinski is in it," Bruce says, "and the King of Dahomey is played by the paramount ruler of Ghana, who like all kings wants to be a movie star.

"Herzog had read and liked my book *In Patagonia* when he was filming *Fitzcarraldo*. Oddly enough, Herzog's film *Aguirre the Wrath of God* had influenced me when I was writing *The Viceroy of Ouidah*—especially his way of replacing psychological probing with disturbing *tableaux vivants*. I know the scenario for his *Viceroy* scarcely resembles my novel in any literal way, but he's cast the authentic descendants of the very people I was writing about. And the sets! He found an Italian architect who took three hundred men and four months to build an absolutely whopping African palace out of mud, all covered with skulls."

Bruce's excitement in the midst of such accounts mounts until he experiences a sort of minor, stylized breakdown. His eyes roll, he tugs at his collar, licks his lips, booms forth a nutty laugh—and then, checking your response, beams like the Cheshire cat, satisfied he's astonished you.

Purring, he continues by describing another film that's being made, this one based on his book *On the Black Hill*, a quiet, dark story of identical twins, farmers in Wales, who manage to prevent each other from breaking free and experiencing the world. The pathology is mild, however, and the book is most interesting as the pageant of rural Wales in this century.

"I went to a few days of shooting," Bruce says. "The director, Andrew Grieve, has been astonishingly faithful to the book—just the opposite of Herzog. In the Welsh town where he's set it, all the locals are quite hipped up. The nativity play he's staged has children speaking with the *exact* intonations I heard in my head."

Although Bruce is a compulsive traveler, he's the opposite of a cosmopolite, if that means a citizen of the world who sees it all as one continuum. Bruce searches out differences, cherishes local traditions, and deplores homogeny—although he does like to spot genuine parallels. He's English; his wife, Elizabeth, is American; he knows Greek and a little Sanskrit, as well as most of the Romance languages; his first book, *In Patagonia*, is *(Continued on page 194)*

JERRY BAUER

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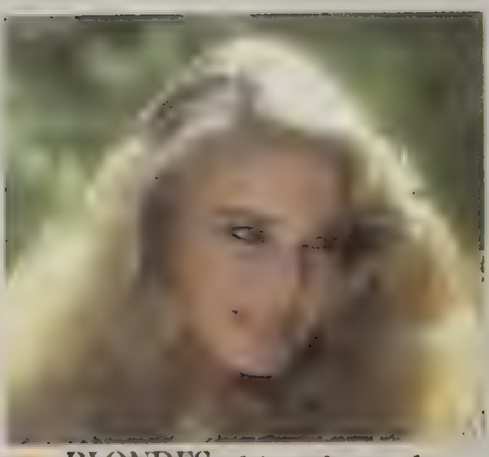

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 190) about one end of the world; and his new one, *The Songlines* (Sifton/Viking), is about the other.

Set in Australia among the aboriginals, *The Songlines* claims to be a novel, but it reads more like an intellectual adventure story for a brainy Hardy Boy (a fair definition of Bruce himself, who's always out there stalking not Big Game but big games—intellectual ones, that is).

"The very first time I ever set pen to paper," he confides to me, "I wrote a mammoth, unpublishable thing all about nomadism. This time I've explored nomadism by writing a book that is itself a trip and a succession of discoveries—it's influenced by Denis Diderot's *Supplement to the Voyage of Bougainville*."

Bruce believes that the reason travel cures depression and walking a baby makes the child stop crying is that we are naturally restless—designed to wander, not to settle down. In *The Songlines* he links this thesis to a detailed discussion of aboriginal concepts of geography. Each clan inherits certain paths through Australia; the knowledge of these invisible routes is encoded in songs that recapitulate all the topographical features along the way. These are the "songlines" that map out the continent, a labyrinth of meandering pathways.

In the book Bruce mentions that he fears his own traveling days are over, but when I quiz him he gives me a high trumpet toot of a laugh and says, "I've changed my mind. Now that I've finally recovered from my illness, I can't wait to travel again. But I'm fed up with rucksack books. Travel has become *too* common, don't you think? The next great travel book, don't you agree, will plunge into the most appalling slums of the usual cities. "Have you ever seen Edgar Allan Poe's cottage in the Bronx? You haven't! But it's where he lived with Mrs. Clemm and Virginia, it's surrounded by slums, the caretaker is completely mad . . ." and Bruce is off into another Amazing Tale.

Edmund White, *a contributing editor of Vogue, lives in France.*

Travel cures depression because people are designed to wander

Yglesias has camouflaged politics in a spiritual story

THE TRUTH IS OUT
Helen Yglesias knows that men love themselves best

By FRANCINE PROSE

The idea for *The Saviors* came to Helen Yglesias after meeting a woman whose history suggested that of the novel's heroine, Maddy Phillips. In the opening chapters, Maddy, her husband, and friends are spry—and in some cases flashy—octogenarians participating in a peace march. But soon the narrative rockets back sixty years to Maddy's intense, youthful involvement with The Universal Society of Brotherhood (a religious group modeled on the Theosophical Society) and her love affair with its "Messiah," a young Hindu named Vidhya, whose resemblance to the Indian spiritual leader Krishnamurti is—Yglesias admits—hardly accidental.

Yglesias was drawn to the late 'twenties—the heyday of Theosophy—by its social and political similarities to our own time, its "connectedness to the present." What's fascinating is how the novel's form—the continual movement between Maddy's past and present—furthers Yglesias's intent: "I wanted to create the tension that memory brings, the sense that then is now, and now is then. It bothers me, perhaps because of my age, that everything today is just *now*. Nothing seems to have any history or back*(Continued on page 196)*

Francine Prose *is the author of, most recently, "Bigfoot Dreams" (Pantheon).*

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 194) ground; the limitation of knowledge is very widespread; whole sections of our history are gone—and you feel the pressure to fill that hole."

Because of its humor, its sheer readability, and its affectionate but wholly unsentimental tone, *The Saviors* is able to treat serious concerns without seeming polemical or forced. In the contemporary sections, the subject of aging is never far from Maddy's (or the reader's) mind; the old are rarely portrayed as quite this passionate and complex. As the novel progresses, issues of social, political, and moral responsibility become increasingly important as Maddy struggles to sort out her loyalties—to Vidhya and her friends, to herself, and to the larger world. Says Yglesias, "The myth has always been that women had to be taken care of, that they weren't responsible for themselves. Men take it for granted that they love themselves best. Women are always pretending or trying to love someone else best. I wanted to put a young woman in a situation in which she is called on to love everyone before herself."

Yglesias certainly gives the impression of someone who has taken responsibility for her life. At fifty-four, she quit her job as the literary editor of *The Nation* to write her first novel, the powerful and well-received *How She Died*, which won the 1972 Houghton Mifflin Literary Fellowship. "The down side of starting one's career so late is that you need a long time to build an audience and your own powers," she says. "The up side is that you can do it—I did it. And it worked out so well."

Since *How She Died*, Yglesias has written two other novels, *Family Feeling* and *Sweetsir*. "People have said that my books are totally different from one another, but I don't see that," she says. Despite *The Saviors*' focus on a spiritual community, the novel is no less political, she claims, than its predecessors. "Now, as in the 'twenties, spiritualist groups meet a real human need—the yearning for community and a higher kind of life. I hoped this spiritual track would suggest the political: both suggest the idea of a savior, a better world, the communal aspects of living. Besides," she adds with a smile, "it's part of the storyteller's job to camouflage that a subject is *very* political." She cites Garcia Márquez's *One Hundred Years of Solitude* as a paradigm of storytelling—history rendered as fable without sacrificing its political reality.

Currently at work on a sequel to *The Saviors*, she speaks—only half ironically—of her literary aims: "The idea is to keep them reading, keep them crying, keep them laughing—and really to be *saying* something, without sacrificing any depth." *The Saviors* manages all of this, and it is a pleasure to see such a conscious and complicated writer achieve her intentions so well.

Love her tender: Elvis Presley's signature look

TEN YEARS AFTER: A MEMORIAL SNACK

A caloric homage to the King

Leave it to foodies Jane and Michael Stern to remind us, in *Elvis World* (Knopf), that the King didn't gain all that weight eating Pritikin. Devoted fans may pay tribute to the King this month, the tenth anniversary of his death, by indulging in one of Elvis' favorite snacks, say, a bowl of bacon—four pounds burned to a crisp. If the five-figure calorie count intimidates, there's always this dieter's delight, Elvis' Most Famous Favorite Snack:

Fried Peanut Butter and Banana Sandwich

2 tablespoons smooth peanut butter
1 ripe banana, mashed
2 slices white bread
2 tablespoons margarine

Spread peanut butter and banana between slices of bread.

Melt margarine in frying pan over medium heat. Brown sandwich on both sides in melted margarine.

Serve immediately while still warm. Eat with knife and fork.

This month, Simon and Schuster is publishing *Adam & Eve and the City: Selected Nonfiction*, by Francine du Plessix Gray. Several of the essays in the book originally appeared in Vogue.

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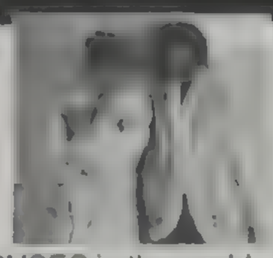

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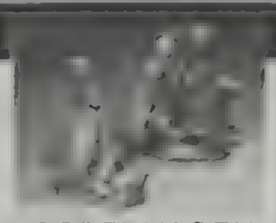

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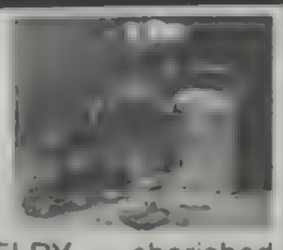

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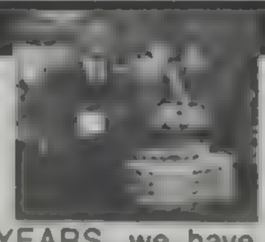

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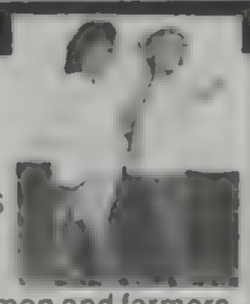

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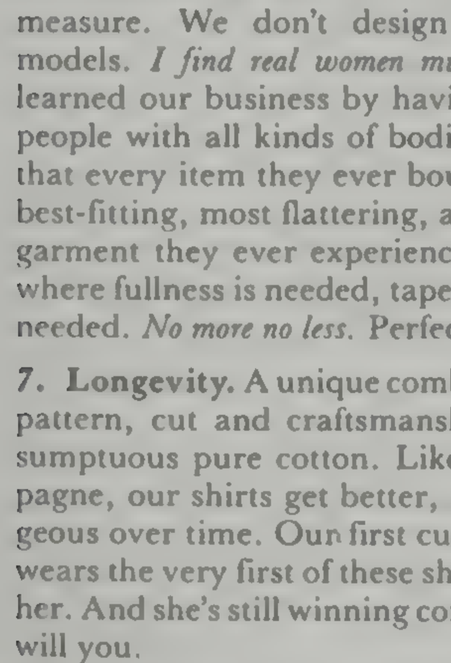

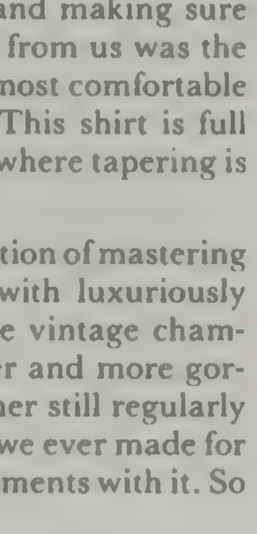

Photo Lee Nadel.

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PEOPLE ARE TALKING ABOUT BOOKS

Michael Lesy: an intimate of the custodians of death

THE FORBIDDEN ZONE
Wrestling with the last taboo

By MARY CANTWELL

The Forbidden Zone (Farrar, Straus and Giroux) is a stroll through the suburbs of Hades. Americans, its author Michael Lesy says, no longer look directly at death; he will rub our noses in it. So who is this man who will introduce us to morticians, professional killers, pathologists, slaughterers? He is a "child born in 1945, on Thanksgiving, just as the dead were being counted, born into the tribe of Levi, the tribe of scribes, born under the sign of Sagittarius, a mutable sign of spiritual quest, the child named after an archangel, the Archangel Michael, and that child me." Heavy.

Lesy is also the compiler of *Wisconsin Death Trip* (Pantheon, 1973), a haunting juxtaposition of studio photographs and news accounts of the people living in or near a midwestern town called Black River Falls at the end of the nineteenth century. In *Death Trip*, Lesy stood discreetly to one side and let the pictures and the people speak to the lunacy, violence, and despair of the rural America of ninety years ago. In *The Forbidden Zone*, however, he is forever hurling himself between reader and subject.

Lesy is knocked out by the nature of his research, and he wants us to know that his interviewees are too. "I've never done what you intend to do," psychiatrist Robert Lifton tells him. "As far as I know it's unprecedented." "It's *fascinating*...it's so Kafkaesque," says historian Warren Susman, a friend. When Susman dies at about the same time as the sister of a rabbi Lesy had planned to interview, Lesy muses about himself, "You know more than you did before, but it's tainted you. It's turned you into a magnet: you attract the darkness as the darkness attracts you."

Lesy is indeed a magnet, but what he attracts is not the darkness but himself. It's Lesy, not death, who most fascinates Lesy; and to discover the custodians of death that this book purports to reveal, one must first get this noisy, gesturing, self-congratulatory interlocutor out of the way.

Once one does, one meets people like Lee McTier, who operates an abattoir in Omaha. "We kill one-and-a-half-year-old steers and young heifers who haven't had more than one calf, most often none; they're in the same shape as a nineteen-year-old girl who hasn't been knocked up," he says pleasantly before sending Lesy to the floor where cattle are lined up, whooping and kicking, to get steel rods embedded in their brains. We also meet Captain D.L. Hicks, who, companioned by a small band of Montagnards and the knife he named "Great Silencer," used to sneak up and slaughter the Vietcong. Hicks, who is part Cherokee and a testament to testosterone, always painted his face before the kill. "I'd sing my war song and the adrenaline would start through me and—oh boy—I'd be *ready*." And there's Ralph Kemp, who presides over a Georgia prison's death row with a father's beneficence. "The inmates learned they had to *earn* our respect. That's our policy: *Fairness. Firmness. Respect.*"

Michael Lesy lets us feel—much of what he describes is shocking—but he will not let us think. Instead he is thinking for us, rushing in with *aperçus* before we can make our own. But if the writer is overexcited by his material, why couldn't his editor have kept a cool head? Stripped of its excesses, and of much of Lesy, *The Forbidden Zone* might have been concentrated into a powerful document. As powerful, for instance, as *Wisconsin Death Trip*.

Mary Cantwell *is a member of the editorial board of The New York Times.*

JOHN McWILLIAMS

ALSO RECOMMENDED

Jehan Sadat's autobiography, *A Woman of Egypt* (Simon and Schuster), gives a crash course in the politics of the Middle East—a course that shows how profoundly the events of the last fifty years have challenged traditional Arab societies (particularly in terms of roles for women), how diverse their responses have been, and how simplistic the West has been in its prejudices against that part of the world. Sadat's description of the assassination of her husband, Anwar, is a moving opening chapter to a surprisingly human and sympathetic book. —A.H.

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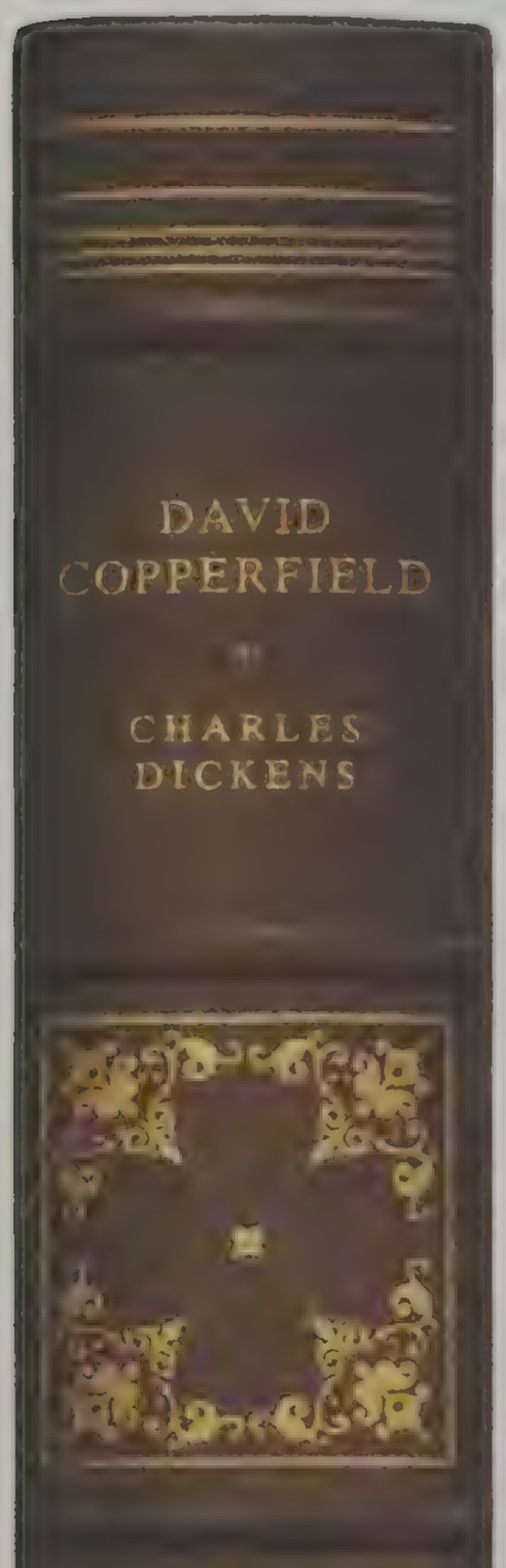

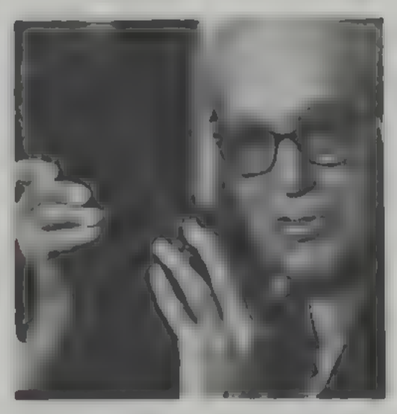

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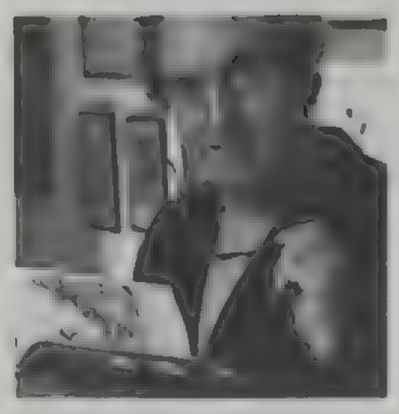

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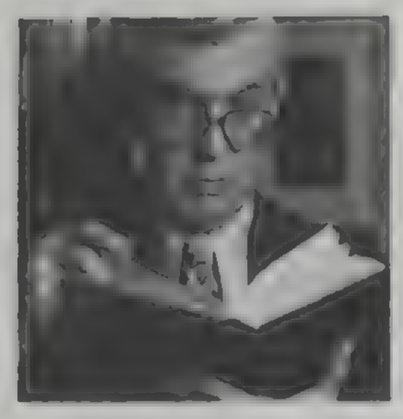

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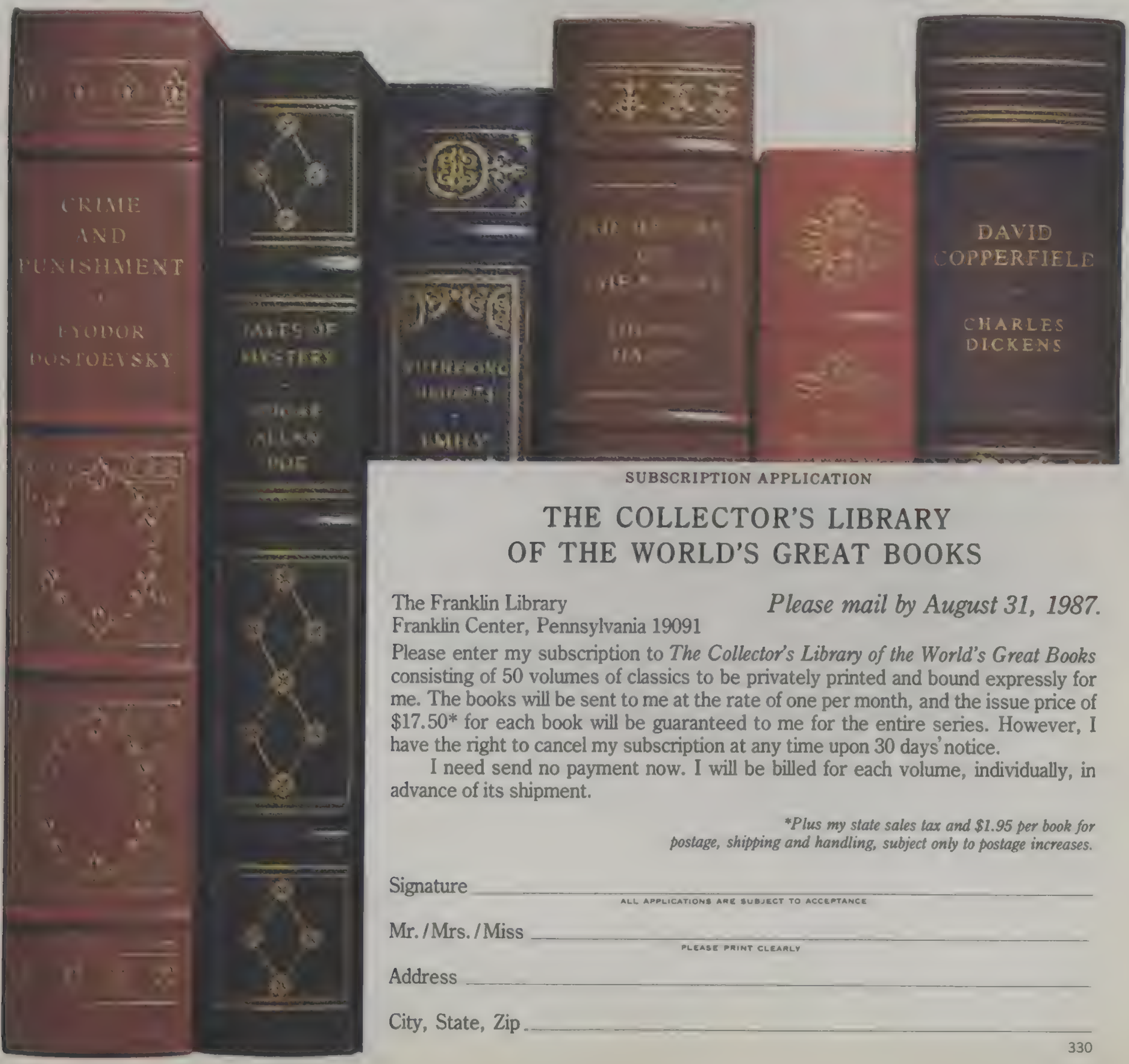

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THE BEST OF WINES

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Iron Horse Vineyards create wines with the complexity and restraint of eighteenth-century art

BY MARTIN GERSH

The remarkably fine sparkling and still wines from Iron Horse Vineyards in Sonoma County, California, are so stylish that, for me, they bring to mind eighteenth-century works of art. Like the pastoral canvases of Watteau and Pater, the Paris and London symphonies of Haydn, and the late piano concerti of Mozart, these creations are characterized by perfect structure, complexity, finesse, and restraint. Coincidentally, they reflect the sophisticated taste of owners Barry and Audrey Sterling, whose dining room at the vineyard is furnished with Louis XVI pieces and a rare set of Empire chairs by Parisian master craftsman Georges Jacob.

The white table wines made by winemaker/co-owner Forrest Tancer are delectable. His Fumé Blanc (Sauvignon Blanc) from Sonoma's Alexander Valley is stylistically akin to the aristocratic Graves whites of Bordeaux rather than to the earthier Pouilly-Fumés from France's Loire Valley. I have sampled every vintage of Iron Horse's Green Valley Chardonnay from 1978 to 1985, and each has been outstanding. I know only four other California wineries—the Mayacamas, Chappellet, and Stonegate vineyards, and Clos du Bois—whose Chardonnays have matched such admirable long-term consistency.

Seldom monumental, Iron Horse's Alexander Valley Cabernet Sauvignon and Green Valley Pinot Noir are graceful, delicate reds. Their useful life span of fifteen to twenty years beyond the vintage compares favorably with that of many highly esteemed Bordeaux and Burgundies made today.

I surprised myself by completely falling under the spell of the Iron Horse *méthode champenoise* sparkling wines, whose somewhat reserved and serious manner contrasts sharply with that of the bold, full-bodied, and opulent Bollinger, Pol Roger, and Veuve-Cliquot Champagnes I adore. In fact, along with the big Scharffenberger wines from Mendocino County, I rank the relatively small-scaled, exceptional Iron Horse sparklers as the only California entries that can compete as equals with France's best Champagnes.

RECOMMENDATIONS

IRON HORSE WHITES

Fumé Blanc 1985 *Nicely fruity and compact, this is a handsome and ingratiating Bordeaux-style white table wine. Best drinking: for the next 1½ to 2 years. Aeration: 10–15 minutes. $8–9.*

Fumé Blanc 1984 *Simply terrific—a large-scaled Sauvignon Blanc that displays opulent intimations of citrus and melon and reminds me of Domaine de Chevalier in an excellent vintage year. Best drinking: for the next 1½ to 2 years. Aeration: 10–15 minutes. $8–$9.*

Chardonnay 1984 *This splendid, good-sized Chardonnay is graced with a densely concentrated, tangerine-accented fruit component. Best drinking: for the next 3 to 4 years. Aeration: 45 minutes–1 hour. $13–$14.*

Chardonnay 1983 *Oily in texture and of moderate-to-large size, a superb, impeccably made wine reminiscent of a top-flight white Burgundy. Best drinking: for the next 2 years. Aeration: 10–15 minutes. $13–$14.*

IRON HORSE REDS

Pinot Noir 1983 *A delicate beauty with vivid, intensely aromatic boysenberry-like fruitiness that culminates in an exquisite sweet finish. Best drinking: for the next 11 to 12 years. Aeration: 5¾–6 hours. $11–$12.*

Cabernet Sauvignon 1983 *Gorgeous—featuring a piquant black- and red-raspberry flavor constituent united with a marvelous tight structure. Best drinking: for the next 14 to 15 years. Aeration: 7¼–7½ hours. $15–$16.*

Pinot Noir 1982 *A perfectly integrated, uncommonly fine Pinot Noir embellished with a mysterious, delightfully astringent cherry-like taste element—clearly destined to be long-lived. Best drinking: for the next 14 to 15 years. Aeration: 6½–6¾ hours. $14–$16.*

Cabernet Sauvignon 1982 *Eminently attractive and urbane, Iron Horse's 1982 Cabernet reveals a smoky and spicy cassis-tinged fruit presence and discreet scale. Best drinking: for the next 11 to 12 years. Aeration: 5¼–5½ hours. $16–$17.*

Pinot Noir 1979 *Stylistically akin to a superior Chambolle-Musigny and characterized by a somewhat toasty, peach-plum taste constituent, this is an excellent, charming Pinot Noir. Best drinking: for the next 11 to 12 years. Aeration: 4¾–5 hours. $15–$17.*

Cabernet Sauvignon 1979 *An outstanding, fairly large-bodied red in the mode of a Saint-Julien—adorned with a spicy, ripe plum-like flavor of great intensity. Best drinking: for the next 11 to 12 years. Aeration: 4½–4¾ hours. $20–$22.*

Cabernet Sauvignon 1978 *Médoc in style, somber, full bodied, silken textured, redolent of black currants—memorable and quite wonderful! Best drinking: for the next 11 to 12 years. Aeration: 4¼–4½ hours. $20–$22.*

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Blanc de Blancs 1983 *An exceptionally fine Blanc de Blancs that is austere yet flowery, small to moderate bodied, with an understated, lime-tinged fruit aspect. Best drinking: for the next 3 years. $18–$20.*

Blanc de Noirs Wedding Cuvée 1983 *Faintly blush colored, revealing a crisp apple-like taste element completely devoid of sweetness—a distinguished bottle. Best drinking: for the next 3 years. $17–$19.*

Late Disgorged Brut 1982 *This remarkable wine shows considerable finesse and is endowed with a peach and honey flavor component whose finish is salty-sweet. Best drinking: for the next 2 to 3 years. $24–$26.*

Late Disgorged Blanc de Blancs 1981 *Highly animated, finely integrated, truly exquisite—adorned with vibrant Chardonnay varietal fruitiness. Best drinking: for the next 2 years. $25–$27.*

Late Disgorged Blanc de Noirs 1981 *Utterly captivating, uncharacteristically expansive, displaying a peachy color that is mirrored by the wine's taste—perhaps the most extraordinary of all these Iron Horse sparklers. Best drinking: for the next 2 years. $25–$27.*

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FOOD IN VOGUE

Star restaurants—great discoveries in London, Paris, New York, Chicago. BY BARBARA KAFKA

Grilled beef with wild mushroom tartlets from Brian Turner, London's new master of the beautiful meal

No matter how many charming country inns I go to, it is the great cities of the world that most often provide the superb new restaurants, the great finds, and the most amusing, reasonably priced hangouts. London provides two of my best new goodies, both named after their chef/owners. Alistair Little's restaurant, at 49 Frith Street—just off Shaftesbury Avenue, the theater row—is hot. It is also open late, an asset in an early closing city.

Little is a spontaneous soul, inspired by the absolute best of local produce. Completely self-taught, he uses French techniques and seasonings borrowed from every corner of the world to create a new English cooking. I find the restaurant informal and ideal. Some friends weren't prepared for paper napkins, or the noisy young crowd of far-out dressers. The food, though, is not far out and the staff is serious and committed to the excellence of the food. I can't recommend Little's too highly; but don't say I didn't warn you.

Turner's (89 Walton St.) presents neither of these problems. Brian Turner has created an elegant setting that tends to be full of elegant people. Here, you dress up. There is nothing simple about the food, which has a distinctly French base and is some of the best that I have eaten in the last year—right down to a magnificent cheese board that includes examples of the increasingly rare English farmhouse cheeses. In a world that seems to cook only for white wines, Turner remembers meat and game and is a master of the beautiful salad. Go now while you can still get a table.

It is hard to find a Paris restaurant that is open in mid-August. You do have to go beyond the edges of Montparnasse to find l'Assiette (181 rue du Chateau), a tiny storefront restaurant. Soon, though, you will come to appreciate the solid flavors and professional service.

There are simple grills and good home-style French dishes—such as game birds served with whole baby cabbages braised in butter and cream, and calamari cooked with saffron—to go with well-selected, amazingly reasonable wines. The crowd is young, and much of it is from the fashion business. In fact, I owe my introduction to l'Assiette to the gentlemen of JAR's, the Paris shop creating the very precious jewelry I covet most in the world today.

The restaurant is good enough, comfortable enough, reasonable enough to become a staple of your Paris diet.

The stellar event of the restaurant season in New York City is the reopening of The 21 Club (21 West 52nd Street), refurbished and operated by Anne Rosenzweig and Ken Aretsky, of the fashionable and good Arcadia on Manhattan's East Side. The place has been thronged since opening. Even the elite and expensive 320-member breakfast club—$1500 to join, $250 yearly dues, and $18 to $30 for each meal—has been fully subscribed.

The 21 Club is this year's spot for private parties, with every room booked night and day. Although the menu in the downstairs rooms has some new items, notably an attractive group of light fish dishes, it is at dinner in the upstairs rooms that Anne's fine American hand really shows itself.

Wisely, the new directors have enlisted the aid of Alain Sailhac, formerly of Le Cirque, a marvelous cook who is well acquainted with the feeding patterns of the rich and prominent. Set for another sixty-four years of success, "21" is one of New York's great institutions.

While I am high on the current setup at Montrachet, it is also an event that its excellent original chef, David Bouley, has opened his own, distinctly luxurious Restaurant Bouley at 165 Duane Street in TriBeCa. Bouley brought along dishes he perfected at Montrachet, such as his famous vegetable terrines and his Bass Barigoult, black bass braised in olive oil and white wine served with basil and roast-garlic purees. I expect great innovations from Bouley in the future.

Chicago has its own share of finds, and some of them are reasonably priced as well. Cafe Ba-ba-reeba (2024 North Halsted), a *tapas* restaurant, is great fun. During one visit, I amazed the waiter by ordering one of everything on the huge menu. As the little dishes of spicy seafood, garlicky sausages, and marinated vegetables arrived, my friends and I dabbed the plates clean with good bread and demanded more.

Chicago also has the brand new, first-rate Frontera Grill (445 North Clarke St.) owned by Rick Bayless and Deann Groen Bayless, authors of *Authentic Mexican: Regional Cooking from the Heart of Mexico* (Morrow). Rick gets fresh *masa* daily to make great handmade tortillas that accompany foods you may have never tasted before, like a green *mole* sauce made with pumpkin seeds.

Not all of us can or want to travel. For those of us who are stay-at-homes, summer is probably a time more for food purchases than for restaurant-going. A good and interesting guide to shopping is *Tastings: The Best from Ketchup to Caviar* by Jenifer Harvey Lang (Crown). Lang covers thirty-four different foods, from necessities like butter and vinegar to extravagant passions like caviar, as well as live-or-die allegiances like peanut butter. This is the perfect book for the many people who are always asking, "What is the best . . . ?"

CHRISTINE HANSCOMB

Mom, when you said I'd have to wear big, ugly bras all my life... I'm glad you were wrong. Weekend agenda: RELAX!

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LIVING

The word is fantasy: Orientalism on the Hudson . . . whimsy at dinner . . . tables that tease . . . designer time. BY BARBARA PLUMB

Life in New York is so hectic, you need to be able to come home to something that you feel is protective and warm,'' says Béatrice Dautresme, *right*, a general manager of L'Oréal Cosmetics. Recently arrived from Paris, she decided to go all-out and have one totally Paisley room, with walls and ceiling swathed in pattern (a Paisley shawl even hides the TV) and an Aubusson rug in the same color harmony. ''Almost overwhelming,'' she says.

The room she chose receives minimal daylight, ideal for what she calls ''nightish'' activities: dining, listening to music, watching television. A classical mahogany Charles X bed serves as a sofa and instantly turns the room into guest quarters when friends arrive from Paris. Glass and silver *objets* and a small traveling temple from Japan complete the nineteenth-century Orientalist atmosphere—''like the inside of a precious box.''

Tables on the Couch

As revealing as your fantasies: a *scagliola* table, its marble top inlaid with trompe-l'oeil objects that are close to your heart. Cristina Grassi and Jane Lorber, owners of Critaja, will work out any table shape, any design—with such graphic motifs as flowers, shells, books, letters, more—using this eighteenth-century Italian technique; to this day, the tables are made in Florence. The console *below*—with keys, coins, the morning mail, *The Wall Street Journal* in double exposure—would cost about $9000. By appointment: 212/879-0255.

JENNIFER BAUMANN

After architect-designed tea kettles, dinner plates, what's next? A collection of watches—we think a first—by four titans in the field: Michael Graves, Arata Isozaki, Ettore Sottsass, Hans Hollein (his watch, *above*). Available at The Crescent Gallery, Dallas.

after flowers...

''It's a kind of mania,'' claims one host—the need to come up with a clever table centerpiece, that is. Cut flowers, it seems, no longer suffice. We asked a few well-known party givers how they were topping their tables:

Nan Kempner: *''I have a marvelous collection of Meissen-ware birds that I like to scatter about the table.''*

Barbara Schwartz: *''I might use something from my collection of American art pottery, or a small sculpture. Anything can work—something pre-Columbian, an Alexander Calder, or a Henry Moore maquette.''*

George Lang: *''Recently I gave a party in which an edible centerpiece appeared with each course; the grand finale was an eight-foot-long apple strudel baked by my wife, Jenifer.''*

CeCe Kieselstein-Cord: *''For Mexican dinners, I litter the table with tiny cacti in little clay pots.''*

Peter Marino: *''I often copy the berry and fruit still lifes of nineteenth-century Danish painter Johan-Laurents Jensen.''*

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ENTERTAINING

Hot tickets: caviar, vodka, then off to Broadway . . . a surreal night at the ballet

BY WILLIAM AND CHESBROUGH RAYNER

If, like us, you often invite guests to dine after the theater but find that toward the middle of the final act, hunger pangs set in and dinner becomes more important than the denouement, then try starting the evening at the elegant little Manhattan restaurant Petrossian, just the place to drop into for a pre-theater snack of caviar and a jigger of chilled vodka.

Located near the theater district in the landmark Alwyn Court, Petrossian is a delightful spot decorated in Art Deco, with highly polished salmon-pink and black granite floors, and just eighteen tables set with Limoges china, Christofle silver, fluted Champagne glasses, plum-colored Swedish bud vases, and sterling silver champagne buckets at the ready. Behind the caviar bar lined with chrome stools are tall mirrors etched with works by Erté. Lalique sconces illuminate the room, along with a crystal chandelier originally made for the Bernard Lanvins. Though Petrossian doesn't require it, one would not feel out of place wearing medals and sashes.

Like the decor, the pre-theater dinner *(left)* is highly stylized—a little minuet of nibbles. The selection includes a one-and-three-quarter-ounce portion of either Sevruga or pressed caviar with blinis and crème fraîche. The aptly named "petit teaser"—diminutive portions of smoked sturgeon, cod, salmon, eel, and Russian salmon roe in puff pastry—is another good introduction to this restaurant's highly refined diet. Washed down with ice-cold Russian vodka, it will make any first act seem better. A word of warning, though: Petrossian is owned by purists who will not serve their caviar with any condiments—chopped egg, onion, or even lemon—that might overpower the true taste. So don't ask for any, unless you want to be stripped of your medals.

True or Foie?

Until now, because of U.S. import restrictions, hostesses in the richest country in the world could not serve the richest food—fresh foie gras. Now that has all changed, thanks to an upstate New York farm called Commonwealth, which raises what is known as the foie-gras duck. Suffice it to say that you would not want to be reincarnated as this bird.

Fresh foie gras from Commonwealth farm is supplied by a firm called D'Artagnan to many of Manhattan's best restaurants and dining rooms, where it might be served cold on a warm brioche as a first course or warm, with seedless grapes, as a main course. A good Sauternes or Riesling makes it taste all the better.

A young woman named Ariane Daguin runs D'Artagnan with her partner, George Faison. Ariane is the daughter of André Daguin, owner of the Michelin-starred Hotel de France in Auch, Gascony. Because there was some question as to whether American foie gras was as good as the French, her father conducted a blind tasting. According to Daguin *père*, Yankee foie gras is the equal of French—not a finding for which De Gaulle would have awarded him the Légion d'honneur.

To order fresh foie gras (about $45 per pound, plus shipping), call 800/DARTAGN; in New Jersey, 201/792-0748.

PAS DE DADA

When antiques dealer Hethea Nye was asked to chair the 1987 benefit for the New York City Ballet, she had a problem. In fact, she had eighty problems, all centered around decorating the tables. Tiffany's John Funt helped her come up with a solution, left: six-foot-high paneless windows, wrapped with grapevines and pale-coral tea roses embedded in moss. The effect was not only extraordinarily beautiful, but the idea of eight hundred guests, dressed to kill, chattering away through rose-covered windows, was worthy of a painting by Magritte.

Top LIZZIE HIMMEL; bot. MARK JENKINSON

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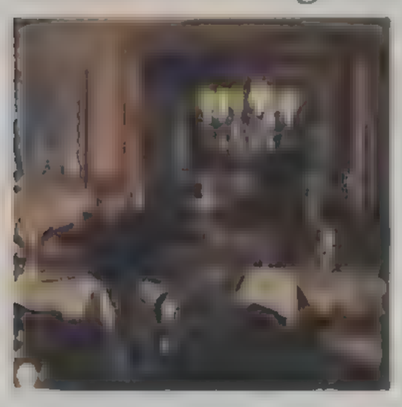

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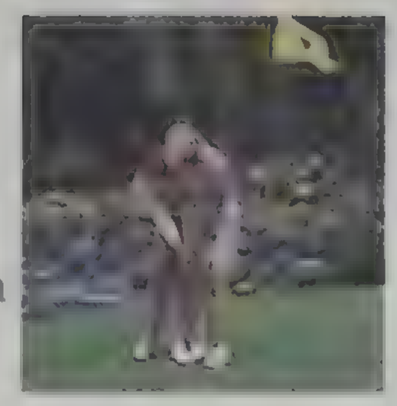

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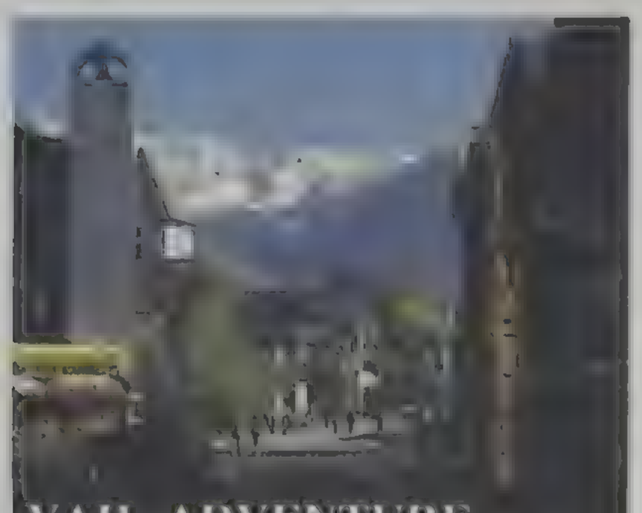
The best of Barbados . . . London's new small hotels . . . Vail without skis

BY RICHARD ALLEMAN

Good Caribbean news: five of the most luxurious resorts on the island of Barbados have joined forces to offer special programs that allow guests at any one of the properties to use the facilities of the other four. The five posh places that have put together this "Platinum Club" plan are Coral Reef Club, Sandy Lane, Glitter Bay, Treasure Beach, and Cobbler's Cove (*right*). Their new packages—available through December 20 and costing from $2200 to $2500 per couple for seven nights, from $1300 to $1600 for four nights—include room, all meals, shuttle service, and more. For reservations or further information, see a travel agent or call 800/542-5551.



VAIL ADVENTURE

One of Colorado's chic-est ski resorts, Vail is also a delightful spot for a summer/fall holiday. Among its warm-weather possibilities are horseback riding, river rafting, hiking, fishing, tennis, golf, and swimming. An especially attractive—and inexpensive—way to enjoy Vail off-season is the "Easy Three Getaway" package offered by the luxurious Lodge at Vail (*above*). It provides a balconied room for three nights, daily breakfasts, one dinner, and a bottle of Champagne—$225 each for two persons sharing a double. Available up to October 10, the package can be booked through travel agents or by calling (collect) Leading Hotels of the World at 212/838-3110.

Top DAVID GRUOL, bottom TED PEDAS

BON APPETIT!

For foodies, Lyons, France, will be the only place to be this November 23-27. At that time, power-chefs from all over the globe will be cooking, lecturing, and leading market tours as part of the first-ever World Festival of Bonne Cuisine. Superstars set for the event are France's Paul Bocuse, Alain Chapel, Joël Robuchon, and Pierre Troisgros; America's Alice Waters and Julia Child; Japan's Masakichi Ono (of the Hotel Okura). For civilians, the best way to get in on these gastronomic goings-on is the seven-day tour plotted by ISM International in New York. Priced at $2499 per person (double occupancy), it provides entry to workshops and demonstrations, also includes hotel, breakfasts, four lunches, two dinners, and NYC-Lyons flights. Call: 212/753-2600.

To know in London: two new little hotels that offer the comforts of country-house living in the heart of the city. Taking over a pair of landmark town houses near Regents Park is the Dorset Square Hotel. It has thirty pretty guest rooms—always filled with flowers—plus a young, helpful staff and a charming small restaurant. Singles, about $70; doubles to $130. London phone: 01-723-7874.

The decidedly grander Halcyon Hotel clusters forty-four lavish suites in a pair of pink Victorian town houses near Kensington Palace. Among the hotel's many big-city touches are twenty-four-hour room service, a concierge, and a complimentary limo for shopping trips and theater. Doubles here cost from $240 to $400. For reservations, the U.S. phone is 212/839-0222.

the great equinox

Every year around March 21, an extraordinary event takes place at Chichén Itzá in Mexico: an hour before sunset, a long rippling shadow resembling a gigantic serpent appears to descend the steps of the great Castillo pyramid (below). Sun Line Cruises offers a pyramid-side view of the sun-and-shadow show as the highlight of a ten-day "Mayan Equinox" sail, leaving Fort Lauderdale on March 16, 1988. Prices range from $2220 to $4470 and include air fare.

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ISLE OF LIGHT

Once as social as Newport, Block Island today is the perfect getaway—as wild as weather

BY BLANCHE M. BOYD

A special quality in the air. Must be those negative ions!

I come to Block Island to leave behind the details of my life. I come for privacy that borders on anonymity, and whether I am here for two days or a week, I begin to feel oddly wonderful. Perhaps Block Island truly is, as one New Age-influenced resident told me seriously, "on top of a water dome that attracts negative ions." Negative ions, she explained, induce these electrically alive feelings.

Block Island is a small triangle of land, roughly three miles by seven, off the Rhode Island coast. Its smooth green hills are demarcated by low, hand-built stone walls and wiry patches of brush. Victorian houses dot the island, staring at the sea, which stretches in every direction, and at the hills, which seem to undulate across the landscape. The island was first settled in 1661, and the oldest, grey-shingled houses are nestled down, hidden from the weather. Even on a still day, the island feels windswept.

Around the turn of the century, Block Island was a prosperous community of seven thousand year-round residents and a popular summer resort that rivaled Newport in its fashionability. When the hurricane of 1938 hit at high tide on a full moon, it destroyed the fishing industry, and from then on the Victorian hotels were mostly boarded up.

Revitalization of the island has been slow but steady—about seven hundred year-round residents now, and the reopening or renovation of the Victorian-era hotels—but this history of destruction has given the island its cachet of worldliness as well as a certain self-possession: The island does not cater to tourists, although it tolerates us nicely.

A friend and I were staying at the Hotel Manisses, built in 1870 and exquisitely restored one hundred years later by Joan and Justin Abrams, who also own the 1661 Inn across the street. At the Manisses, the original oak woodwork has been maintained and augmented by period furnishings. The Eastlake-style beds are copies of the originals, and the dressers are marble topped. Each room has a private bath (rare on the island), four even have Jacuzzis, and the rugs and towels are luxuriously thick. Candles, fresh flowers, and a decanter of brandy with snifters are other nice details. My only quibble with the Hotel Manisses is the period costumes that the staff wears.

The Manisses is open from April till November, its dining room for a slightly shorter season. The dinner is excellent. A large raw bar competes with the locally smoked bluefish for appetizers; the seafood entrées are not oversauced. Vegetables are grown in the hotel's own garden, and the breads and desserts are home baked. Still, the best eating experience on the island is breakfast on the deck of the 1661 Inn, included in the price of a room at the Manisses. The view *(Continued on page 220)*

JUDITH WATTS

Blanche McCrary Boyd *is a novelist and writer-in-residence at Connecticut College.*

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PATRICK CASANOVA

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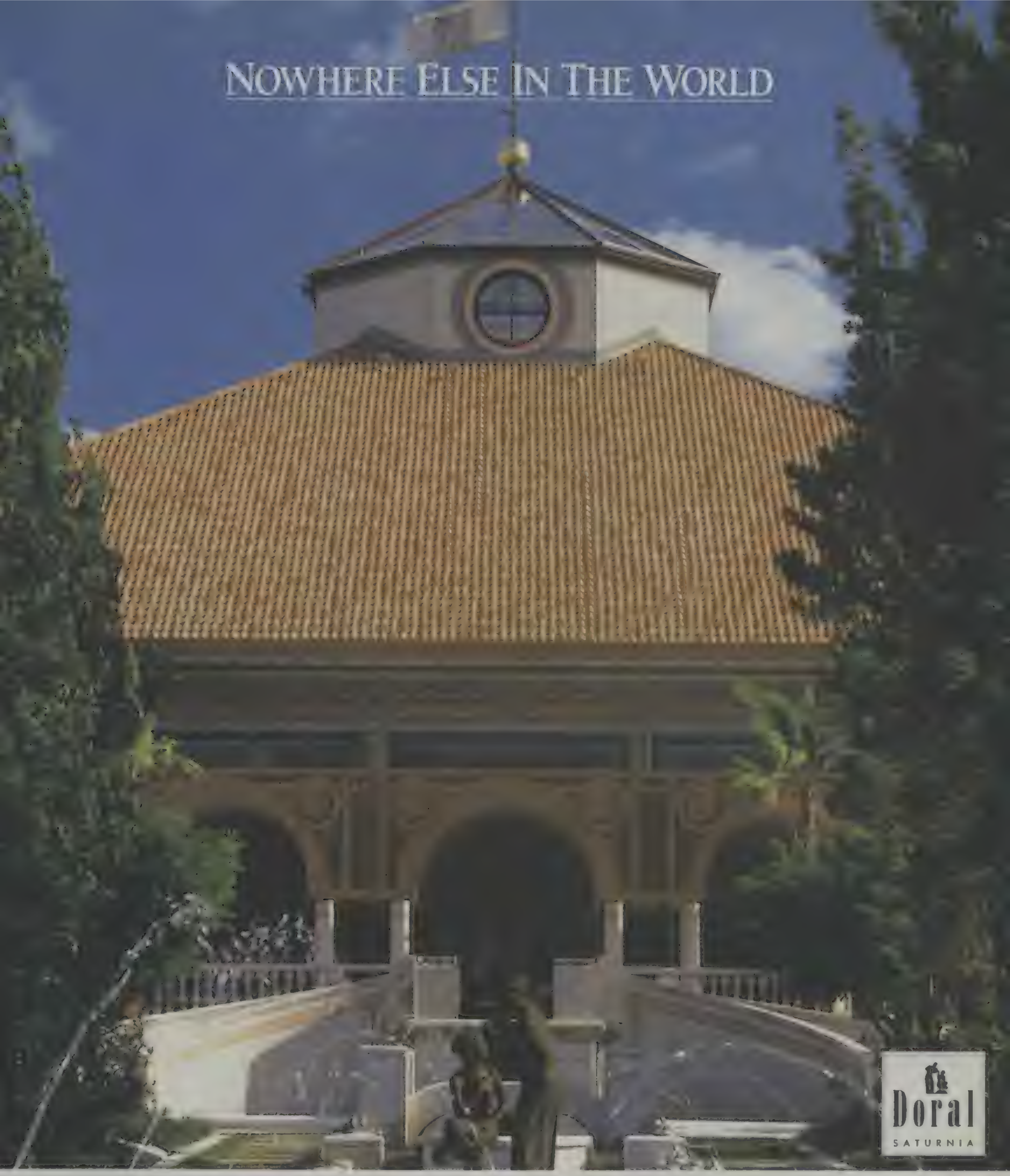

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BLOCK ISLAND

(Continued from page 218)

from the deck is worth getting up for, and if you're hungry, the buffet includes standard items as well as the best scones I've ever tasted and, some mornings, huge bluefish, baked whole.

Other interesting hotels on the island are the Surf, open only in the summer, and The New Shoreham, which operates all year. The Surf has eerie, gabled, Rhode Island–style architecture and feels as if it has not changed in a hundred years; the glass in its windows is old and watery. Few of the rooms have private baths, nor do the proprietors traffic with modernities like credit cards. But at night, from the moderately priced rooms, you can hear the waves slapping at the Surf's private strip of beach.

The New Shoreham is a bed-and-breakfast place where proprietors Kathy and Bob Schleimer will treat you like family or leave you alone, depending on which you prefer. The rooms at The New Shoreham do not have private baths, but they do have old brass and iron beds, delicately patterned wallpaper, and a feeling of authenticity disappearing from other "renovations" like The National Hotel or the Highview.

Bicycling is the way to get around Block Island. Cars are cumbersome and inappropriate on the narrow roads, and although mopeds are available, they are frowned upon. With a bike and a map you can easily cover the island, visiting the Great Salt Pond (there are some 365 ponds on this tiny island), the Maze (a superb place to birdwatch), and the Indian cemetery.

If you're up to a little climb, ride out to Mohegan Bluffs. These reddish clay cliffs are steep and dramatic, and a wooden stairway will let you descend to the rocky beach. Make sure you ride out to the north lighthouse, where the view is spectacular, and you might see a deer hiding in the brush. Around the point to the west is a seagull breeding ground and graveyard, and if you should venture into it on foot (as I did once, alone), the gulls will quickly let you know that you're not wanted.

On the way back from the north lighthouse, stop at a little store called The Boat Works if it's open. The Boat Works has charmingly eccentric merchandise. "We don't like crab-shaped ashtrays," said Catherine Andrews, who runs the store with John Gasner. Instead they carry hammocks, hats, whistles, and clothes that are functional and comfortable. My friend, who's a diver, informed me that they carry the very best kind of traditional black rubber diving mask, and they sell the hard-to-find Brady trout bags. Brady bags are made in England. John Gasner told us about meeting Mr. Brady and showed us a salmon bag, similar to the rubber-lined trout one, and a ferret bag. The ferret bag is green and has little holes so the ferret can breathe. "Of course," John said, "we don't expect to sell many."

The air at Block Island has a special quality, like the light in some Impressionist paintings. This was especially apparent the last day of our visit, when we were trapped on the island by a sudden nor'easter. When we awoke, it was raining heavily, and the wind was blowing so hard that the hotel felt trembly. Ferries and planes back to the mainland had been canceled.

In ponchos, we stumbled out into the weather. Sleet drummed on my hood, and the wind slammed against me. In a few minutes, my pants legs were soaked.

Walking at a forty-five-degree angle, we managed to cross the street out to one of the jetties that protect Old Harbor. The sea was wild and beautiful, certainly not crossable. The ferry rocked hard on its moorings.

Then, briefly, the rain let up. The air turned a wet grey-blue, almost shimmering. "Look at the light!" my friend shouted.

"Must be those negative ions!"

Soon we returned to the hotel, changed our wet clothes, and got coffee from the parlor. Several other guests were still hoping for an afternoon flight, but I went ahead and called my office to say I couldn't be back until tomorrow. The phone connection was faint, and the receiver crackled. "This really is an island!" I shouted. ▽

JUDITH WATTS

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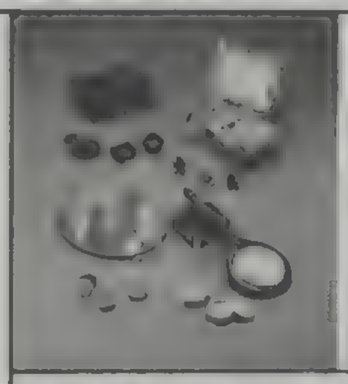

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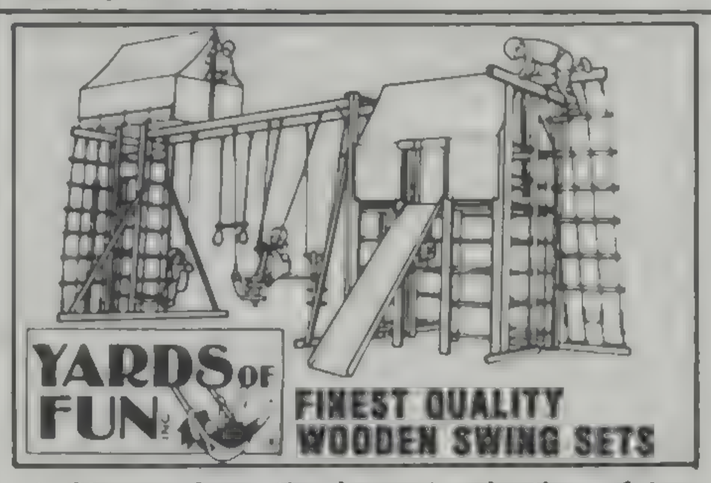

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VIEW

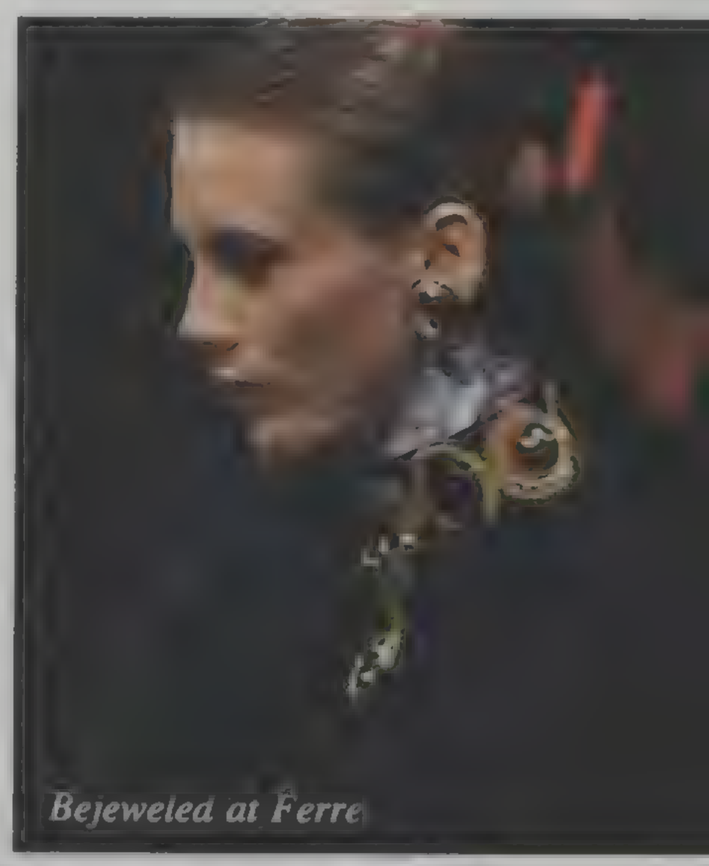
THE SEASON'S RICHES

Humility is not fall's fashion message; the lure is, more often, the finer things: grand-scale stones, sable linings, lavish ways of life and look. It's 1987: the Duchess of Windsor-jewel and Van Gogh-sunflower year

Affluent evenings: Geoffrey Beene

The fashion attitude? Minimalism be damned. Unhidden riches are more often fall's fashion. "I thought last year was about luxury," said Donna Karan. "This year it's 'How do you top yourself?'" One way of top-of-the-lining-it is with a particular penchant for fur: At Bill Blass, sable makes extravagantly serviceable linings. That is, of course, in addition to fall's ever present furry collars, hems, cuffs; from YSL to Geoffrey Beene, an evening jacket means evening jeweling. Elizabeth Taylor is again the style; so, too, are kinder times, quieter places. Carolyne Roehm, for one, has taken up weekly teas with friend Francesca Stanfill. They invite their French language instructor. *("View" continued on page 236)*

Tea cakes and conversational French: left, Francesca Stanfill, Carolyne Roehm, right



Bejeweled at Ferre

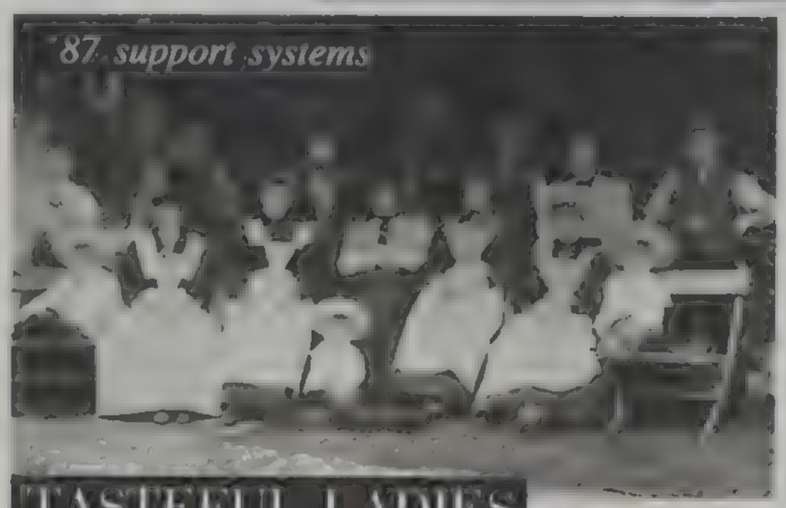
A wealth of textures at Beene

Patterned riches: Callaghan

Byzantine patterns, colors

LUXURIES OF LIFE

Oscar de la Renta bouquets



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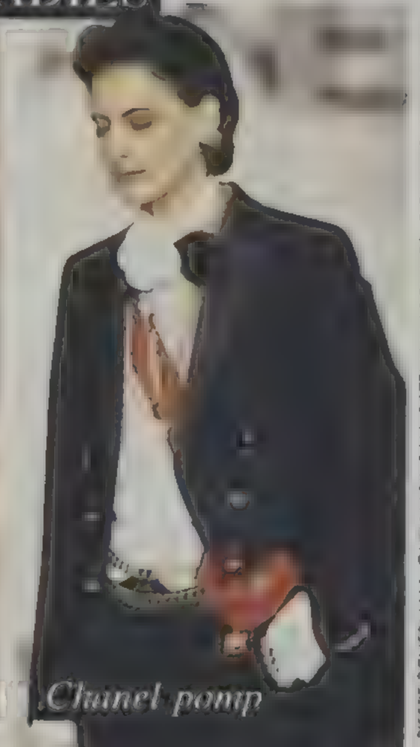
Fur for the grand tour: Fendi



Chanel pomp

PIERRE SCHERMAN, GUY MARINEAU, BETTMAN ARCHIVES, DOMINIQUE NABOKOV. Hair by Gabriele Viganelli, makeup by Robert Snow

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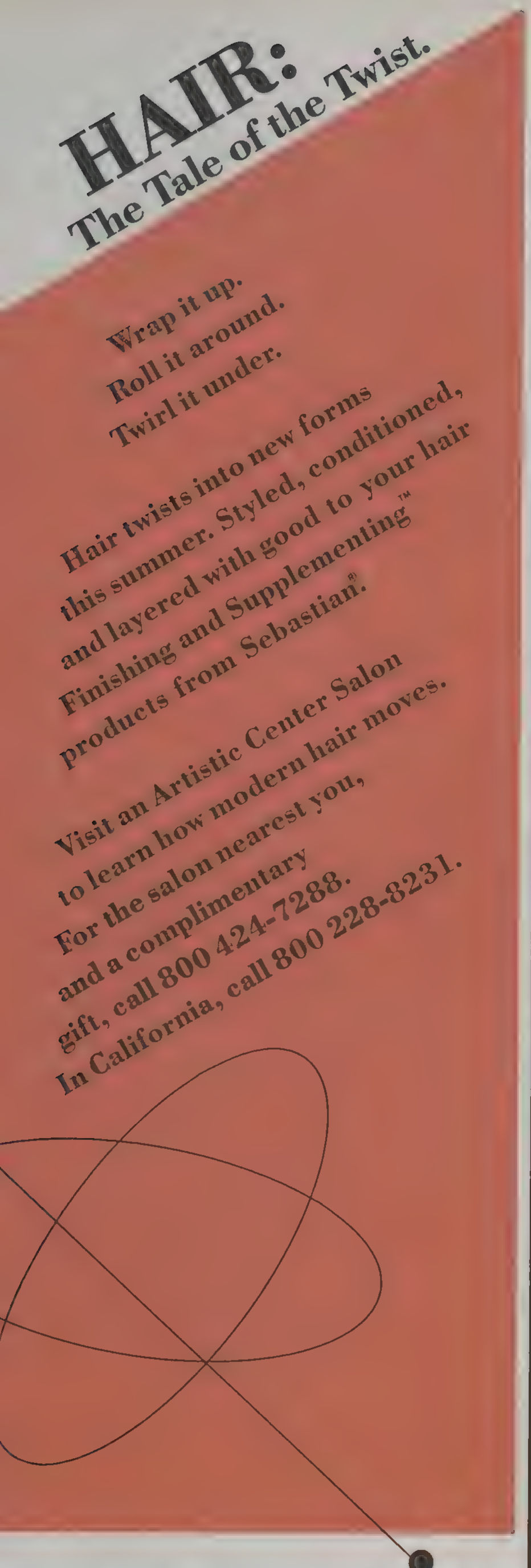

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VIEW

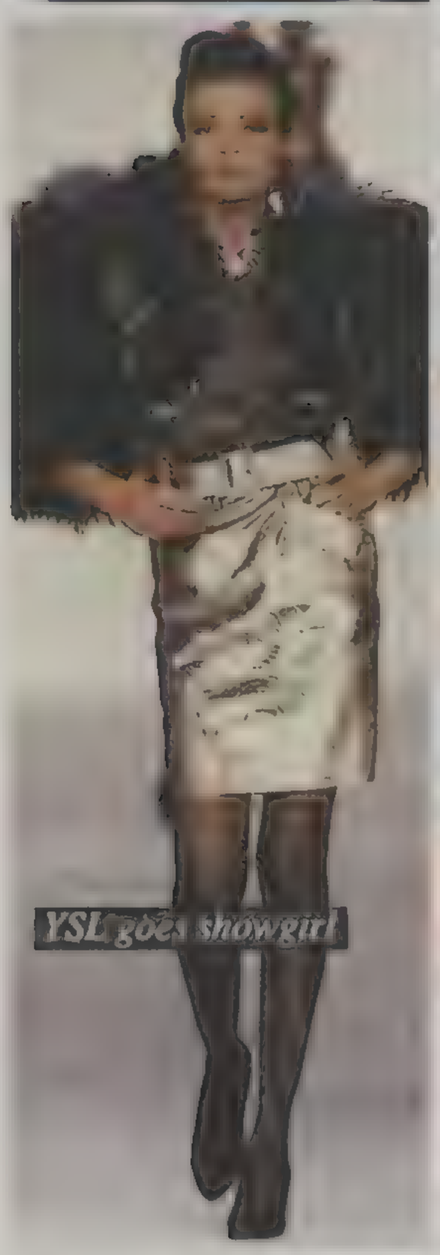
THE SEASON'S RICHES

continued

There is a return to glamorous nights," said Ralph Lauren. And "glamour," this season, implies a sense of breeding. (At Ralph Lauren, for night, columns of black jersey—held with a "diamond" pin; at Calvin Klein, big taffeta skirtings.) "Women prefer to buy something that's more than fashion flash," said Valentino—though "his" woman might fall for a little pullover (for $8000) that's jeweled all over. Jewels of a decidedly noticeable sort are on the comeback. At one recent Sotheby's auction, an emerald necklace fetched almost $1 million. For a New York woman (in this season of $40 million Van Goghs), it was matched, as a birthday present, with an emerald ring and earrings. *("View" continued on page 240)*

Elizabeth I
It's all in the breeding

Ruffled Ferre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Bringing up baby: animal chic, 'sixties style, above

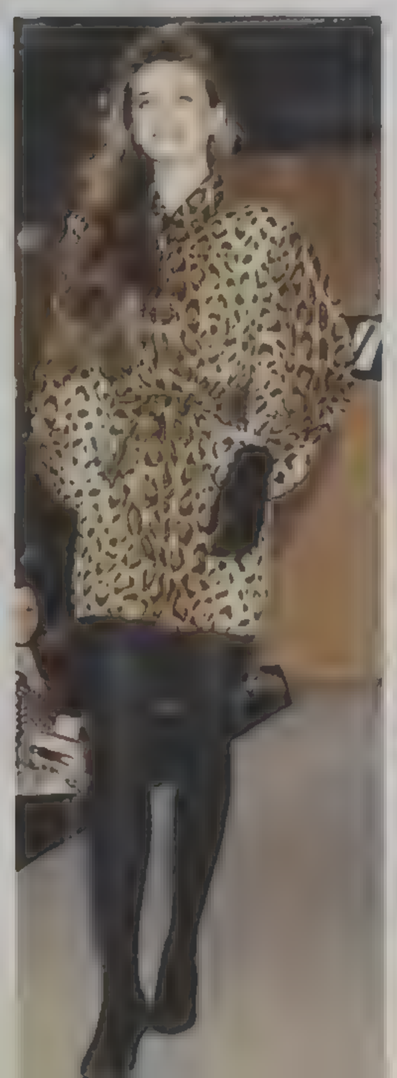
Showing Their Spots

The passion for animal spots may have begun with Marie Antoinette—who used to go riding with a leopard blanket beneath her saddle. Josephine Baker kept a pet leopard to enhance her African mystique; Billy Baldwin kept up the spotted-cat intrigue. This season, it's fashion designers who do the look best: accessories (Valentino's leopard-knit gloves, Manolo Blahnik's spotted shoes for Bill Blass) or spotted-cat fashion (YSL's lining in a coat, a suit at Cathy Hardwick). The difference to note: most hot spots have a fur-like texture, show up in wool or mohair. The slinkiest sequined leopard lamé makes Blass's mini. *("View" continued on page 250)*

Untamed: Kenzo suit, right; Beene jumpsuit, above.

Shoes at left, Manolo Blahnik

Blass lamé, above; right, Roehm beret



On the prowl: at Valentino, above; right, at Perry Ellis

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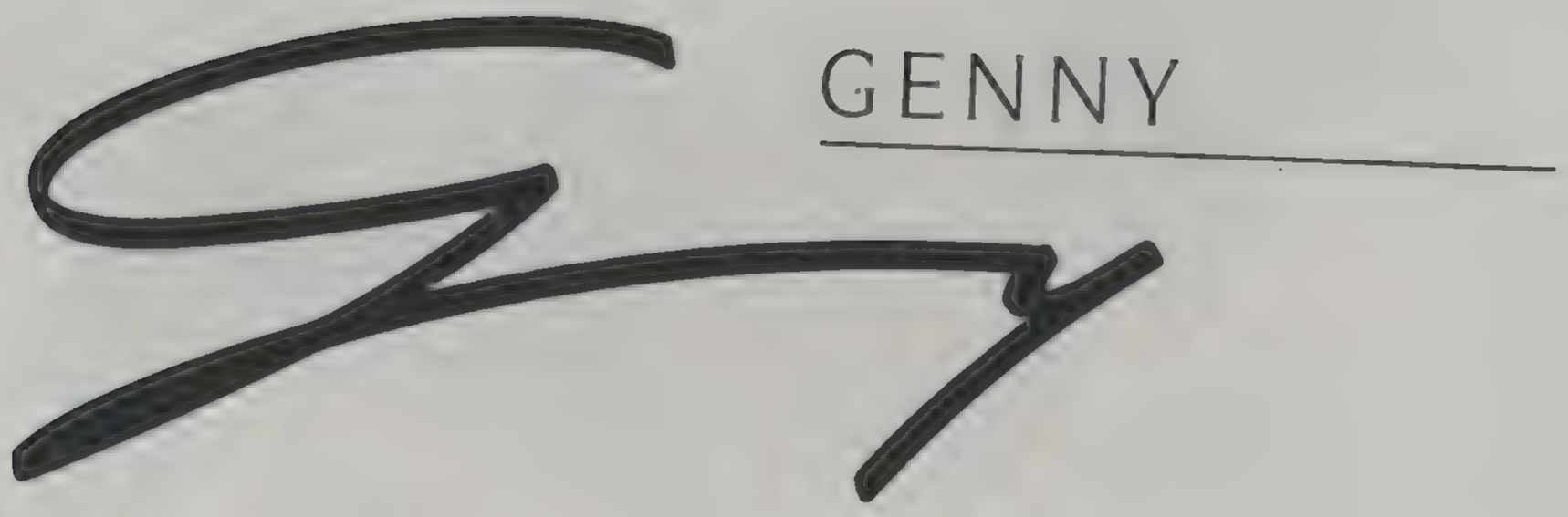

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VIEW

FEELING QUILTY

For fall, designers go quilting...

What makes even the most classic shapes seem new? A bit of extra texture, a bite of ornamental style. And one of the most stylish effects, this fall, comes from quilting. Quite the opposite of other seasons' down poufs, these fabric effects are sleek and whimsical: short skirts, black leathers, evening jackets, trousers. "View" contributed by LESLEY JANE NONKIN, PAUL SINCLAIRE

Top, Chanel's quilted "waiter's" jacket; above left, Valentino's satin boleros; for night, Byblos' little quilted skirt with shape and swing, above right. The quilt goes narrow and short at Gaultier, below.

Above, Hermès' quilted blazer; right, Rykiel's dazzling aviators.

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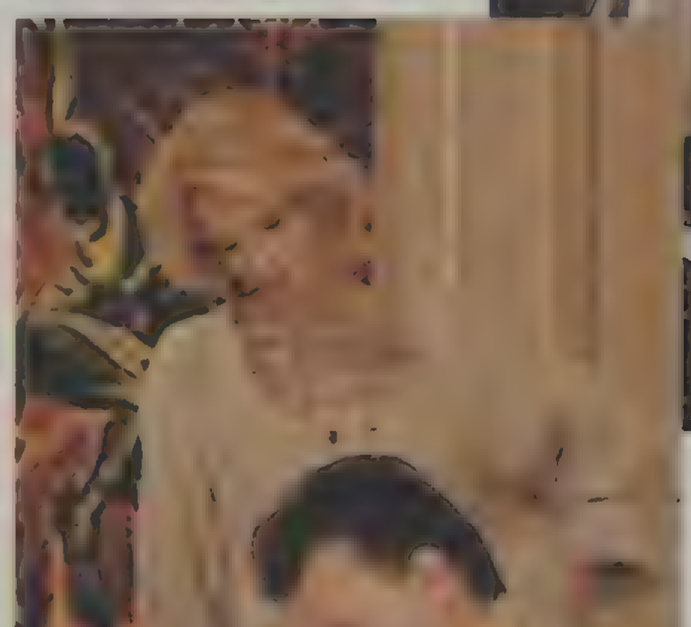
American in Paris

Kate de Castelbajac, with a designer life, stars with her own California style in Paris

It's the stuff grade-B movies are made of. But when Santa Barbara-born Kate Chambers modeled for the first time on a Paris runway, she met designer Jean Charles de Castelbajac. Item of discussion: if Kate could navigate his show without her glasses. (She couldn't.) Fortunately, "He's always liked curiosities," Kate says, "and so he said to keep them on." The rest is, as they say, history. Now in Paris, as Kate tends children Guilhem, eight, and Louis-Marie, four, or darts around in her Mini Moke executing her husband's accessories (satchels, briefcases), she, quite naturally, wears Castelbajac. It might be a belted safari jacket or an oversized linen jacket, skirt and T-shirt. Free time at their eighteenth-century manor near Limoges (the family dates from the eleventh century; Kate is officially a "marquise") means "generic classics"—khakis, jeans, T-shirts. Kate's style is sporty: "I would have trouble wearing refined suits."

("View" continued on page 262)

Days that work: Kate Castelbajac, above, in classic form—Castelbajac Ciré-lined linen trench, black sweater. Below, at home in her favorite "Babar the Elephant" dress; far right, en route for the weekend.



With Jean Charles de Castelbajac, above, Kate wears a string-colored cardigan, linen T-shirt. A lunch break, right: "Halloween" is the china-dog-like King Charles Spaniel.

ERICA LENNARD. Hair and makeup by Lynn Baron, Faces Paris

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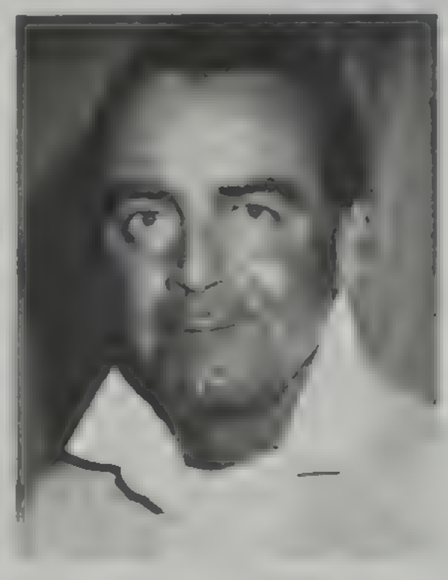
VIEW

Shoes: Names of the Game

Whether hemlines go up or down, shoes —more and more—are the fashion you really fall for. Here the season, looks, faces behind Europe's famous labels

His house, incorporating an ancient Roman turret, sits on a cliff in Positano, Italy, looking down to blue Mediterranean, up to endless sky. He's likely to show up at a party dressed in a pink cashmere blazer whipped up for him that afternoon by friend Donna Karan. But even more than his attraction to wondrous color, what Andrea Pfister is best known for are the wonderful textural and decorative effects that he adds to his handmade shoes. That, and a slightly offbeat, humorous twist that's inherent in his designs (Pfister's braided slipper, zip and grafitti boots, *right*). His openwork "birdcage shoe" four years ago inspired the millions of plastic clones that followed. To watch for from Andrea Pfister this year? A bevy of brown; black, as always; pumps with narrow-shape toes; high heels in the varied colors of autumn—pine green, deep red—and his favorite new over-the-knee boots.

"Boots this fall are leg-tight to go with the shape of the body," Pfister explains. To wit: he adds an ingenious wedge of corset elastic for fit and comfort....

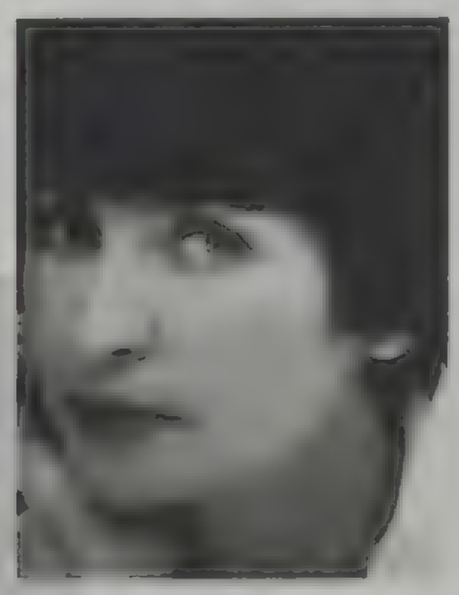


Andrea Pfister

"Red is my favorite shoe color; it can be sporty or elegant"

This year, Maud Frizon is expanding her international empire to include not only her own well-known shoes but a "younger" Miss Maud collection—headed up by daughter Sophie—plus everything from new Maud Frizon furs and perfume to gloves and luggage. As always, Maud Frizon designs run far from the mundane. "I see a big interest in fantasy shoes for fall," she says. "We need more than just the safe, nice classics we already have."

"Fantasy" this season might be (*below left*) beguiling bows on pink evening pumps—or black satin high-top "sneakers." Frizon style shows up as much at her French country estate in Les Haute Belle (with a helicopter landing pad floating on the pond) as on a camelback vacation in Algiers. Frizon evening pumps, daytime boots, inevitably sexy shoes stroll down the runways of Azzedine Alaïa, Ferre, and Chloé....



Maud Frizon

"Working women can buy interesting, feminine shoes that are flat or low-heeled. They don't have to be in sneakers"

My father was a shoemaker, so I was born in the world of shoes," says soft-spoken Walter Steiger, who built his first shoe lasts at sixteen. Today, his sleekly linear pumps and boots dress clothes by Kenzo, Mugler, Lagerfeld. A pragmatist and perfectionist at heart (he refuses to dabble in other sorts of accessories), Walter Steiger never whips up wild imaginings purely for the runway. "A shoe or a dress should always be something you can really use. If you can't, it misses the point of fashion."

Fashion for fall: Steiger's inevitably chic animals ("leopard" skimmer and others) also, shoes and boots with angular—almost architectural—appeal, a little more heel this *("View" continued on page 266)*

LISA CHARLES, ROXANNE LOWIT. Sketches by MAUD FRIZON, ANDREA PFISTER Details lost pooge

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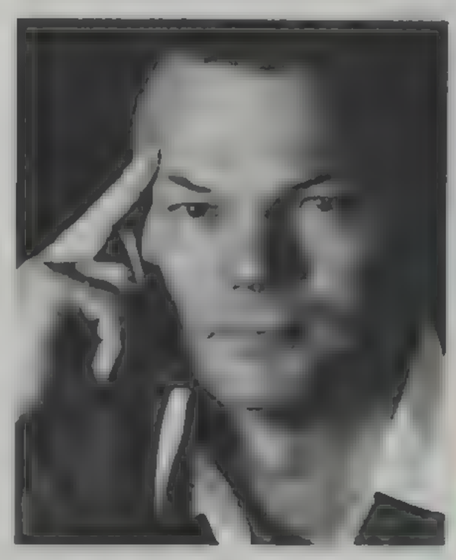
VIEW

Names of the Game *continued*



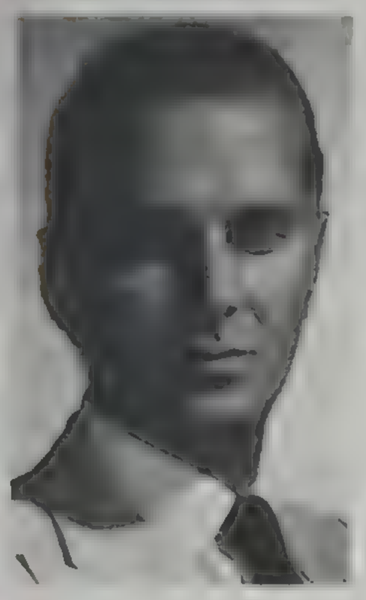
Walter Steiger

''For me, a shoe is like a sculpture; what's important is line''

In a fashion time of crocodile bags, "important" brooches, and watches with heritage, accessories often stand out as much as clothing; and Hermès or Kieselstein-Cord or Prada can figure as importantly as many a fashion name. Only the faces behind the labels are less familiar.

In London now, style might come, equally, from Jean Muir or Rifat Ozbek or shoe designer Manolo Blahnik. Once a struggling art student educated in Geneva and Paris, Blahnik began by creating unusual graphics and designs for the theater; when he first showed his sketches of costumes in America, what caught everyone's eye were not the costumes—but the shoes with imaginative snake-like leg straps. Luckily, Blahnik says, "I didn't want to do dresses anyway"; in London, he set up shop as a shoe designer.

Blahnik's diversity of designs—an ability to admire equally a classic pump and an amusing slingback with giraffe-like spots—allows him to create shoes for such disparate fashion sensibilities as Rifat Ozbek, Bill Blass, and Calvin Klein. In the offing for fall: "boots for jeans," suede (his bright ideas, *left*), "high, high, towering heels." For all women seeking the perfect shoe, Blahnik says, you are not alone. "A really right, simple pump is absolutely hell to design," too. *("View" continued on page 272).*



Manolo Blahnik

''You stand up all day, you look at your feet, and your shoes have to be a wonderful shape that really attracts you''

VOGUE, August, 1987

USA CHARLES, RICHARD DORMER. Sketch by MANOLO BLAHNIK. Details last pages

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VIEW people in fashion are talking about what's coming...

What's new: royal jewels and regal imitations . . . fashion stars and spectacle. . . First Lady form. . . fringe, furs, clothes for a baby boomlet

People are talking about . . . top sellers for fall: the fashion pieces that stores are banking on and believing that women will want . . . when all is said and done this fashion season. Reported winners? Suits—with slightly curvy jackets, with short skirts—are star items at Calvin Klein, Michael Kors, David Cameron. Some come with a bit of stretch for fit and movement. Red jackets, red coats and cashmeres are across-the-board standouts. Cashmere—in a navy jacket at Donna Karan, in everything from suits to brightly colored pullovers and cardigans at Ralph Lauren—are stars. . . . When women think of "stretch," they tend to remember 'sixties knits or bikers' clothes; but "stretch" this season is more apt to look like woven houndstooth wool or grey flannel. "Stretch fabrics have achieved a richness and femininity without vulgarity," believes Giorgio Armani. "They're basics," says Donna Karan.

Adolfo, for his fall/winter show, tied her cashmere cardigans like colorful flags onto models' chain-strap shoulder bags; but social light/gardener C.Z. Guest has another, more down-to-earth look, too, up her design sleeve. Her "Fall Planting Bulb" sweatshirt gives Guest recommendations for when and where to place your tulips, lily, Dutch iris: literally, a floral fashion statement. . . . If the guides (all 110) hostessing June's Venice summit seemed sleekly turned out, there's good reason. For this world-economics occasion, Italy's Foreign Minister asked for design help—from Venetian-by-birth Tai Missoni.

Designer Christian Lacroix, hardly a household word, seems set to rectify this fashion omission. Not only does he have his first Lacroix couture collection now after short seasons at Patou; but, this fall, there's "Lacroix Luxe," too—dressed-up lunch, cocktail, or dinner clothes—at dressed-up ($3500-$8000) prices. Other ready-to-wear looks come in spring. . . . For all who missed bidding at auction for the Duchess of Windsor jewels, there's now an "estate" collection by Carolee Designs: fully faux, "inspired"—down to panther pin—by the Duchess.

"Top fashion sellers for fall? Suits, stretch, rich reds, any

and everything this season in cashmere. . . ."

THE NEW 'EIGHTIES BABY BOOMLET IS SPAWNING FASHION AS WELL AS CHILDREN. THIS MONTH, NEW LAURA ASHLEY MOTHER & CHILD SHOPS OPEN ACROSS THE U.S., WITH MATERNITY CLOTHES, NURSERY FURNISHINGS, BABY THINGS. THERE ARE EVEN MATCHING MOTHER-DAUGHTER CLOTHES FOR THOSE WHO REMEMBER, WITH FONDNESS, THAT PARTICULAR 'FIFTIES FASHION.

Fringe—not the cowboy kind but simply a decorative ending—is turning up this fall in everything from street jeans to suit gloves (black leather with satin silk fringe) at Geoffrey Beene or (in brown suede) at Hermès. Body-hugging evening tiers—in a jacket and cropped pants—show up at Norma Kamali. Moschino, tongue firmly in cheek, pairs a flapper-fringe skirt with a "military" jacket. . . . Furs of a smaller sort are coming up: fur stoles, scarves, blankets, wraps, and mufflers. Oscar de la Renta, for one, has an ultra-sleek sable blanket; Blass plays with mink scarves colored red, purple, sage, or orange. The idea is fur used as an accessory, not a full-scale cover. . . . With fall's fitted skirts and narrow knits, it's not surprising . . . but lingerie makers are bringing back something closely akin to a panty girdle. In the guise of a "fanny panty" or bodysuit, pieces come with real hold—in colors like Kamali black or gunmetal grey at Playtex.

"Never underestimate the importance of good shoulders: they and a long waist are the most necessary pieces of equipment when it comes to wearing clothes, and these she had." "She," in this instance, is Jacqueline Kennedy; the fashion oracle, Oleg Cassini—who made his fame in the 'sixties when he dressed her. His autobiography, *In My Own Fashion*—suitably dripping with names—is out this month (Simon and Schuster).

What's "new" is often old. . . and newly discovered by another generation; that's what's happening these days with Verdura jewels. In the 'forties and 'fifties, Duke Fulco di Verdura's most lavish pieces had a chic following; today, new versions—ear clips, rings, brooches, weighty stones—are being made, bought by surprisingly young women. . . . To make evening easier, Carolyne Roehm has made a group of skirts, sweaters, blouses, "tuxedo" looks—all in black or pink, to easily mix at will. Small straight skirts—in black lace, in velvet—with a sure waist and noticeable curves—are standouts. . . . Come September, in the shadow of the Eiffel Tower, some nine hundred fashions—mostly French, some from elsewhere—will pour out and parade for TV. The appeal? Fashion spectacle that's big, bigger. —KATHLEEN MADDEN

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Calvin Klein Sport

first things first...

This issue is all about priorities . . . about what you need first, need most—the right clothes for day. And it's about everything that makes those clothes look best, work best.

The demand for this high-level day dressing has become a constant. A demand for clothes that lead a nonstop life—day to day, meeting to meeting, city to city. Clothes you can put on, wear with ease, wear often. They are the things that work without fail—attractively, appropriately, with style.

Another constant: the fact that in this world of day dressing, there seem to be endless options. To sort them out, you have to think a little differently. To define your priorities at the start of a season. To concentrate on first things first.

The first thing in a daytime sense—obviously—the right jacket. Once you establish that need, it becomes your major fashion investment. Go for the best you can. The same is true for the elements that "surround" a jacket—from the working handbag you rely on to a pair of new high-heeled pumps. Here, too, go for the best. Quantity is never the point; quality is—and quality in terms of looks and performance exists at every price level. The bottom line: one or two real winners are worth a lot more than a half-dozen also-rans.

The jacket in question? This fall, it's longer. Shaped. Defined at the shoulder. A jacket that symbolizes the sharper, crisper way of dressing that prevails this season. A season where tailoring counts—not the tough, masculine kind, but tailoring that gives clothes line (starting right at the shoulder) and a certain on-the-body shape. Things that are too soft lack the precision that's wanted now for day.

And then there's the question of skirts . . . and skirt lengths. Shorter skirts are a fact of life. Just how short is determined by a number of factors: The situation at hand. The proportion of a total look. The fabric. The look of the legs wearing that skirt. The most appropriate—most workable—shorter length: just above the knee. Thigh-high minis have no place in this way of daytime dressing; no one is ever suggesting that they do.

What goes under a jacket by day? A perfect white shirt. Crisp, usually cotton, worn with collar and cuffs pulled out for a sharper effect. The other good working alternative: a very "minimal" kind of top—small and shirt-y or sweater-y in feeling. Star version: that top in a new stretch fabric.

The key elements of working style—accessories. Accessories that introduce a personal beat and give a look its edge, its individuality. Standout feature of the best accessories this season—beyond their quality and workability—their color. Against the background of subdued neutrals, the color of an accessory—unexpected, vivid—is the spark that sets off look after look.

- Color in a glove—perfect vehicle for a little daytime flamboyance. Fringe turquoise suede. Magenta leather. Black Persian lamb swirled with red. And those are the tip of a very big iceberg.
- There's a new bag that works well in color—works best in red! Shiny red lizard, ostrich, alligator. Smaller in size, geometric in shape, it's a bag that slides with ease into a tote or its equivalent, then goes out with ease to lunch, to dinner, wherever you go.
- The hit of color at a neckline—in a new muffler, bold, ethnic-patterned, fringed . . . or jewel-toned crushed velvet . . . or the shock of an acid-yellow tie with black and white.
- In fur—a new palette of deep, dark, jewel colors—bottle green, carbon-paper blue, plum. (The shape for colored fur, for any fur to be in now—a new shorter coat. A coat that comes right above the knee, that's narrow in line, straight-falling, and perfectly-defined at the shoulder.)
- And color in makeup—understated, unexcessive. But *polished*. Newest: sheer shades of dark brown to pale gold used with a very light hand.

Biggest demand—in the end—for the things that give fashion a different feeling. The accessories do it. Color does it. But there are other ways, depending on the season. This season, in a literal sense, there's a new feeling to clothes that comes from a different kind of stretch fabric. The hold is unmistakable, but it's never tight and it's never tortured. These new fabrics—and they include everything from stretch silk satin to stretch cavalry twill to stretch wool knit—have a level of sophistication that allows for another kind of tailoring this season.

In jewelry, a focus on what's unique, one-of-a-kind. A move to something more exotic, stronger and a move away from the cookie-cutter, the mass-produced. Nothing, at this moment, makes more of a difference in day dressing than a change in the look of hair. There's a different attitude, a different sensibility that's clearly at work. And the result is a freeing-up—everything's a little looser, less "done," less contrived.

The subject—again and again—is personal style. That's what you add to a look, how you add it. There's always room, in any season, for freedom of expression, for that certain, quite wonderful exuberance that gives fashion its special kick. A look at the best modern definition of personal style at work, a look at the best jackets *anywhere*—the story, this month, that starts on the following page. . . .

a new

working advantage...

On these ten pages, the best new versions of what works best for day. No surprise: the key is still a jacket. What's changed: the shape of that jacket, the length of the skirt that goes with it (always a shorter skirt, but just how short is up to you; the reason all the skirts on these pages have been "cropped"). Biggest change: the edge given to this way of dressing...with an offbeat accessory, with unexpected color, a unique personal twist. It adds up to a whole new daytime style... Leading the way, *left*: Saint Laurent's exemplary grey herringbone suit. Added color, added advantage: the magenta suede gloves. Saint Laurent Rive Gauche. Jacket and skirt, about $1810. Hair: Oribe/Oribe at Parachute; makeup, Maria de Schneider. Details, stores, last pages.

Steven Meisel

working advantage...

The classic sharpness of black and white stripes. The hit of color. The open-collar ease. Appropriate...and a whole lot more! Jean Paul Gaultier stretch wool jacket, about $890. September at Bergdorf Goodman; Romanoff Boutiques, Coconut Grove FL. Hair, Oribe/Oribe at Parachute; make-up, François Nars.

Unmistakable: the straightforward appeal of Calvin Klein's wool bird's-eye suit and crisp white silk blouse. Unexpected: the freewheeling accessories . . . the freer look of hair, subtlety of makeup. Jacket, about $560; skirt, about $180, blouse, about $175. Bloomingdale's; Claire Dratch, Bethesda MD. . . . *Beauty Note:* Subtle color—Estée Lauder's **Just Enough Apricot** blush. Hair, Orlando; makeup, Joe McDevitt for Bumble & Bumble. Details, last pages.

What counts in a suit: the precision of line, the elongated body-shaped jacket, the neutrality of black and white, the appeal of texture. What counts as a look—the way that suit takes to a more colorful accessory, a more precise smaller bag, a more easygoing approach to hair and makeup. Gianni Versace wool suit; jacket, about $875; skirt, about $375. Gianni Versace Boutique, NYC, Beverly Hills, San Francisco; Filene's, Boston.

Steven Meisel

working advantage...

Distinctly "workable": the suit-of-the-season suit at Calvin Klein. Here, at its sleekest in black stretch twill, with a simple, perfect stretch top underneath. Distinctly different: the contrast of a green leather bag...tassel-edged suede gloves. Jacket, about $560; skirt, about $165; top, about $140. Saks Fifth Avenue; Marshall Field's; Nordstrom, West Bay CA and Oregon. Here and the next four pages: hair, Oribe/Oribe at Parachute; makeup, François Nars. Details, see last pages.

Character study: elements that add another dimension to day dressing. The jacket—longer, shapelier, sharper—from Jean Paul Gaultier, in grey Shetland wool. A personal mix of accessories, bold bracelets. Jacket, about $880. Mid-September at If Soho, NYC; Romanoff Boutiques, Coconut Grove FL; Marshall Field's; Massimo, Houston.

The quality of a special accessory . . . to add a heightened sensibility to day. Striking examples, here, with Claude Montana's dashing black leather jacket. Jacket, Claude Montana Boutique, Beverly Hills. To order at Betsey Bunky Nini, NYC; Saks Jandel . . . *Beauty Note*: The low-key color, this page, Clarion's Coral Satin lip color. Details, last pages.

working advantage . . .

New standard: not only the way a suit looks, but the way it feels. For its look—and fit—Michael Kors's, of black stretch wool twill/Lycra. Meeting another standard: the individuality of the accessories. Jacket, about $550; skirt, about $210; top, about $280. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Nan Duskin, Philadelphia and Baltimore; Saks Jandel.

Steven Meisel

Staying power: the kind of suit you're interested in—one that's easily "repeated." That kind of potential—in Donna Karan's suit of stretch cavalry twill. Donna Karan New York. Jacket, about $865; skirt, about $250. Bergdorf Goodman; L'Armoire, New Canaan CT; Charles Sumner, Boston; Nan Duskin. Details, more stores, see next to last pages of this issue.

working advantage....

Suede gauntlet with "Persian" cuffs,
this page, by Isabel Canovas. About $400.
...Strong shape in sterling:
Barry Kieselstein-Cord's belt—
wrapped as a bracelet. Earrings,
Hilary Packard for The Loom Company.
About $30. The black-dyed Persian
lamb jacket by Maud Frizon.
These pages: hair,
Oribe/Oribe at Parachute.
Makeup, *this page*,
Maria de Schneider.
Details, stores,
last pages.

This page: The perfect circle, in snakeskin. By Carlos Falchi; about $425. Bloomingdale's; Carlos Falchi Boutique, Dallas....The parallelogram (about $415), *this page*, and triangle, *opposite* (about $190), both in lizard by Interleather Corp. Mishon Mishon, NYC; Le Baggerie, Boston MA; Toby Lerner, Philadelphia.... More geometrics, *opposite:* rectangular sunglasses by Sanford Hutton for Colors in Optics. About $75.

red hot and new!

Everywhere: High-impact accessories—richly textured, in strong, geometric shapes...in red!—to spark the season's minimal, dark-color dressing. Starting with racy, smaller, structured handbags—for lunch, dinner, to tuck into a tote

Tohru Nakamura

red hot and new!

More new-shape, look-turning handbags. *Near right.* Sleek faux-ostrich envelope, Carey Adina. About $210. Macy's, Herald Square; Nan Duskin. *Center:* in glittery snakeskin, clutch by Carlos Falchi for Hanae Mori Private Collection. About $350. Suzanne, Boston. To order at Bonwit Teller, NYC.

Right: The cylinder in American alligator. Kleinberg Sherrill. About $1552. Georgina, Hewlett NY; Knit Wit, Philadelphia; Kleinberg Sherrill, Atlanta GA; Linda Dresner, Troy MI. To order at Barneys New York.

Everywhere,
the hit of color.
Even in fur.
Hottest, *right*,
Mario Valentino's
tint-of-red Mongolian
lamb. September at
Mario Valentino Boutique,
NYC; Linda Dresner,
Troy MI.... And the spark
of Charles Jourdan's
red suede pumps. About $190....
New faces. The famous
Movado "museum watch,"
[illegible] now comes with red,
other-color faces. Here,
mother-of-pearl. About $90.
Makeup, more two pages.
François Nars Details,
more, last page.

Tohru Nakamura

The look of
a busy woman:
vibrant, polished,
understated.
The focus: the mouth
(Revlon's Rose
Exposed); and
simple, healthy hair.

hair/makeup:

the active EDGE

For fall, less is more: more appealing, more attractive, more on target. On these pages, tip-offs to start the season: the polished side of beauty for the busiest lives

Two things every woman should know about makeup: 1. What's important isn't one specific, seasonal look; it's finding the minimal number of products in an ideal coloring—one that can be built around clothes and hair. For night, simply intensify or embellish with shimmer. 2. The most appealing look at least *seems* "minimal"...and it's a bit off-balance. With strong color at the mouth, mascara and soft eyeliner are enough. With intense eyes, lips go more "natural."

hair: '87 ideas

Beyond the cut, what's important, this season, is a woman's thinking. Style has more to do with ease and freedom, today—even when a woman's "dressed" for evening—than with overmanipulating hair...."Additives," for example—mousses, gels, setting lotions—are used now in a more minimal way, to lift hair rather than to style it.... Hair length like skirt hems is a personal choice; it should work for the life you lead....Hair color is enriching. What's out? Any dramatic change (too damaging and time consuming). The goal is simply to make your "natural" color better.

texture boost

More important than length or color is the role of hair texture—and its limitations on style. The easiest choices occur when a woman is essentially happy with her hair's natural texture (curly, wavy, or straight). If she isn't (or if a cut doesn't work because of hair's texture or amount, its color, a woman's age or face shape), she can consider a body wave or hair-color to add volume. The goal: to maintain the cut—and the length—that gives her particular hair texture the best *shape*.

Modern beauty need: a fast A.M.-to-P.M. system

Colors that work

For eyes and lips, some of the newest makeup colors are browns: glimmery or matte, deep coffee to paled gold

Hair, Oribe/Oribe at Parachute; makeup, Maria de Schneider. Fashion details, last pages.

basics...

Monster-size handbags (and weighed-down shoulders) are not the issue, now; something that's smaller, that's sharper (and, inevitably, holding less paraphernalia) is. What smaller handbags demand is a pared-down makeup system. By day, new "basics" to tote, to get by with: a lipstick or gloss, cover-up (Shiseido, for one, makes foundation in a stick—to use as base, concealer). Cosmetics makers today assume a woman wants less—and knows how to blend colors. A gold or metallic "wash" can mix with lipgloss . . . or be brushed on lids . . . or be used as blush for an evening transition.

Hair now isn't stiff or controlled... it's loose, a little longer, full of natural volume... with "sawtooth" layering for fast day-to-night versatility

Sheerness, shimmer, the new look of makeup

Getting the Message Across

Today, a good haircut comes from knowing one's hair and being able to convey needs. "I disagree with the woman who says to her stylist, 'You're the expert, do anything you want,'" says Kenneth. "Input works—both ways."

For women who don't know how to talk about their hair, stylists suggest: Bring pictures—not to copy but simply to show what you think is attractive. Be open: "I want to know not only how you wash and treat your hair," says NYC stylist Gad Cohen, "but what you wear." Gad also likes to know hair's "history"—what cuts have you been happy or unhappy with? How has your look changed?

Women who are intimidated by stylists—and surprisingly many women are—are probably in the wrong salon or with the wrong stylist.

a "great" cut...

. . .is a subjective matter—dependent on what each woman needs and wants her hair to do. "The right cut involves considering hair's texture, its weight, its growth patterns, and type—curly, straight, frizzy, fine, coarse," says NYC's Kenneth. "It's angling hair where it needs it the most," says Gad Cohen of Gad Studio NYC, not just cutting it shorter. "It's cutting hair to give it shape—taking away weight where hair's too flat, removing bulk where hair's too thick, adding length where it's needed." Can a woman expect a good cut to simply "fall into place" with little more than a quick comb? Yes—in some instances. If she has short hair. If it's thick and bluntly cut. Or if she has the good fortune to have that "kind" of hair. However, for many women, "fall into place" hair is an unrealistic ideal, says Sergio Valente. "Everyone would like that kind of haircut, but not every woman's hair responds that way." What also counts: how much involvement does the client want? "Many women have unrealistic ideas about what's possible— or not possible—to do with their hair."

Modern beauty, slightly off-balance: here, stronger kohl-rimmed eyes, more "natural" shimmered lips (Lancôme's Parfait gloss over Praline).

Hair, Oribe/Oribe at Parachute; makeup, François Nars. Fashion details, last pages

the active edge

Sophie's choice, below: mother Grethe Holby and dancing baby Sophie. . . . In high spirits, opposite (that's Arthur Elgort behind the camera): Grethe in Azzedine Alaïa's minidress, "perfect" for choreographing. "I would change into boots and go out to lunch," she says. Details, last pages.

grethe holby:

HIGH-SPIRITED STYLE...

Grethe Barrett Holby is an opera director, choreographer, mother, and wife of photographer Arthur Elgort, who took the pictures you see on these six pages. What follows: a look at her fast-paced life and uniquely high-spirited style

Hair, Mary Hopson, makeup, Sonia Kashuk.

grethe holby

"Grethe is the contemporary counterpart of the Renaissance 'man.' "

BY LESLEY NONKIN

The pace of Grethe Holby's life would set the pages of any ordinary Filofax flipping wildly out of control. Her first "big break" came, for instance, when the telephone rang while she was serving Christmas dinner; the Opera Company of Philadelphia wanted her to direct Gounod's *Faust* (a production that would also be televised by PBS). Despite an "agreement" to spend holidays with Arthur, she accepted. "At this point in his career, Arthur can afford to turn down work," she explains. "I can't." Before midnight she raced to buy a record ("I was familiar with the music, but this was a whole different thing"), scared up a score, and planned the opera "in a four-day blitz." Even *she* admits "it was a feat." (The whole time Arthur served her meals on a room-service tray bought at the Hotel Crillon. "We're used to living in hotels," he says, joking that the spare, no-curtains decor of their New York City apartment is really an attempt at "early lobby.")

When not "preparing" for an opera, Grethe is rehearsing from 10:00 A.M. to 10:00 P.M. "You don't do anything else in your life," she says. "For the last opera I directed, I brought Sophie and my aunt Renée from Norway, but I never saw them. At the end of three weeks, Renée said something about 'your child'. . . and I had to think who she was talking about."

Observes Edward Corn, former executive producer of The Minnesota Opera: "Grethe's not your run-of-the-mill director or choreographer. She's very inventive and creative; her energy is enormous."

(Continued on page 298)

Left: With favorite designer Azzedine Alaïa (she wears his clothes by the wardrobe-full). Below: the bride wore lace (Giorgio di Sant' Angelo's) —Grethe and Arthur dancing at their wedding.

Kyle Ericksen

Arthur Elgort

Left: Relaxing in country clothes with baby Sophie. The clothes: tweed jacket, long silk moiré dirndl skirt by Giorgio Armani Couture. Hair, Maury Hopson; makeup, Sonia Kashuk. Details, last pages . . . . Inset above: In Houston to choreograph "Turandot," Grethe "got up enough courage to wear a cowboy hat"—and bought four!

grethe holby

"Grethe is not your run-of-the-mill director or choreographer."

And when not rehearsing, this graduate of MIT's architecture program is traveling—to Houston, Washington, Milan; directing a fashion show for Giorgio di Sant'Angelo, a rock video with singer Nina Hagen. Her newest project: opera videos. In between, she models, preferring to support her dance studio herself instead of applying for grants. Not surprisingly, David Gockley, general director of the Houston Grand Opera, likens her to "the contemporary counterpart of the Renaissance man."

Private time is at a minimum and is spent with family. "Being a superwoman is impossible," she observes. "You can't do everything. You have to establish priorities and you have to have a good man behind you."

Helpful as well: nonstop style from a wardrobe of "interchangeable" dark-toned, tailored pieces from Azzedine Alaïa. "It's her personality that makes her style," Alaïa says, "because she has the strength of a man, the fragility and softness of a woman." What also works: classics given her own quirky twist—a black Chanel suit with blue cowboy boots, "for interviews, for the times when a man would throw on a sports jacket." Only one look is hard to find—the perfect tuxedo equivalent for taking a bow. Current favorite: Armani's lace jacket, pants, and overskirt. Often it ends up as a simple black dress she can throw on at the last minute. When "directing . . . you don't want to upstage the stars," she explains. "And sometimes, when I have to race to a reception, I'm so exhausted I don't even have time to put my contacts in."

Cross-country skiing, above, with Sophie . . . . At intermission, center, on the balcony at the Metropolitan Opera in New York City. The Giorgio di Sant'Angelo dress—something she can roll up, slip into a tote, "throw on" after rehearsing all day . . . .

Arthur Elgort

ALL the right moves... work/LOVE

American women today are refusing any excuse for standing still. Whether they are immersed in their careers or devoted to their marriages, the choice now is clear: no more boredom, no more compromise. Which translates: you have a fantasy?

Play it out. It's true that America is a country that has always valued innovation more than tradition, revolution more than the status quo. But by claiming growth, exploration, and adventure as their birthrights, American women have been turning mutability into an art form. These women know all about commitments, and are strong enough—independent enough—to make them with ease; these women know they can do it all and have said, "No thanks." Encouraged by longer lives and at least nominally widened opportunities, they, like most Americans, will—according to some observers—make three complete career changes in their lifetimes. Not promotions, not slight shifts of emphasis, but real changes. That's one of those slippery statistics that would make anyone nervous, but even the casual observer can see that the idea of "one life, one job" is no longer tenable, or at least not appealing, to a lot of people. Maybe it never was.

Twenty years ago, successful professionals left their accounting firms to open vegetarian cafés, preferably with bookstore annexes. Ten years later, they gave up the long hours of restaurateuring for the more lucrative ones of law. Now, every other person you meet is studying to become a therapist. But something *has* changed: four times as many people came to New York University's Career Counseling and Testing Center for individual counseling during the academic year 1985-86 as did during 1979-80. And there, as at other career-planning centers, many more women are seeking career guidance than ever before.

Crystal L. Brown, the director of the New York City office of the Johnson O'Connor Research Foundation, an aptitude-testing center, explains the phenomenon: "We see a lot of women between twenty and fifty who are unfocused. They fell into a major in college; they fell into a job. When you have time to think, which often happens for a woman when her children go to school, you can reflect on what you want out of life. That's when people come to see us."

As is so often the case in our overloaded world, time may be the essential ingredient. Time . . . to deal with the anxiety inherent in making a change, particularly for a person who values security and predictability. Time . . . to face the skepticism of others, who may not be able to be supportive of a change they find threatening. Time . . . to figure out exactly what it is you want to do and to find a way to get there. Time . . . to start over.

But as is also so often the case, some times are better than others. Richard Grossman, the author of *Choosing & Changing: A Guide to Self-Reliance*, has noticed three sensitive transitional moments in a person's life. "The question at twenty-five," he explains, "is 'Am I making a commitment to a person and/or a career?' At thirty-five, it's 'Did I make the right choice?' And fifty is the time when a person says, 'Now that I am not going to be President, now that I am not going to be a Nobel Prize winner, now that I am not going to be what I might have expected, should I reexamine the whole shooting match? Should I look at my way of expressing myself through work?' Fifty's also the time to ask the more spiritual question, 'Is there a service I am meant to render?'

"But," Grossman says, "the hardest thing about change at any age is acknowledging that you want to do it, because it's not socially acceptable"—a remarkable notion, considering the supposed fluidity of our society. It takes strength to buck tradition, which may explain why the stories of women who have done it are so inspirational, thrilling.

Dr. Toni Heris, the director of career planning services for the National Institute for the Psychotherapies, was a successful, well-paid advertising copywriter before she went back to graduate school in psychology in her early forties. "My values were changing," she recalls. "Money, power, and prestige were no longer important. I wanted to be more of a nurturer, a mentor. I wanted a career I could grapple with more. Also, advertising is so youth-oriented; I didn't want to become obsolete."

Dr. Heris' experience had its ironic moments: she and her husband, who was also doing free-lance advertising work, went back to *(Continued on page 385)*

CHEN SAM

FROM PHARMACOLOGIST TO PUBLIC RELATIONS HOT-SHOT

Chen Sam was brought up in Egypt and spent her first eighteen years wearing the veil. After receiving her Ph.D. in pharmacology, she worked for twelve years in Africa, where she became close friends with Elizabeth Taylor and Richard Burton. The couple were on safari when Burton became ill with malaria; Sam, who was then thirty-five, was working in Botswana's Ministry of Health, and cared for him until a doctor could be found.

Sam's friendship with Taylor and Burton changed her life and her career—to public relations, which she now practices in New York City. One of her clients over the last fifteen years has been Taylor, so it is perhaps no coincidence that Sam is currently making educational films on AIDS.

"I'm basically a very quiet and shy person," Sam says, "so a lot of people thought, 'She's not going to make it in the public-relations world.' " Indeed, she did not seek out a public-relations career, and the death of her young son contributed to her desire to leave Africa. "Very simply," Chen Sam says now, "it was the circumstances."

Jean Pagliuso

All interviews by Eve Ottenberg Stone

DIANE WILLIS

FROM TV CO-ANCHOR TO JOURNALISM PROFESSOR

A year ago, Diane Willis, a co-anchor at CBS-TV's Boston affiliate, gave up a salary approaching $200,000 to switch to a $30,000 job teaching print journalism at Northeastern University. Her thirtieth birthday had something to do with the change, she says. But the desire to teach, her love of "the personal exchange," had always been there; Willis started out as a junior high school English teacher.

"Teaching is a devalued profession in our society," she says, "so a lot of people found it hard to understand why I would want to give up the money, the perks, the life style for something that's seen as not glamorous. . . . I gave up an image of myself, and that other people had of me. People have come up to me on the street and said, 'Didn't you used to be Diane Willis?' "

She misses some things about television journalism: "The intensity, the excitement, working on something that's larger than yourself, being in the middle of things, the responsibilities, the challenges. But I love the challenge and the commitment to the future that there is in teaching." Indeed, this year she has come to the conclusion that she can both report and teach: "I don't have to choose one or the other—life isn't that limiting."

Details, last pages.

Constantine Manos/Magnum

TRUDY OWETT
FROM FASHION EDITOR TO MARITAL AND SEX THERAPIST

The fashion editor at *Ladies' Home Journal* for seventeen years, Trudy Owett now spends her days as a psychotherapist and associate in the private practice of Dr. Helen Singer Kaplan dealing with sexual, marital, and individual problems. She also has a staff appointment at the Payne Whitney Clinic. Married and the mother of two, Owett gave herself a deadline when in her early forties: she wanted to be doing something new by age fifty. Therapy seemed a natural extension of her lifelong interest in people—first in the fashion and communications fields, where she dealt with "the exteriors of people"; now "exploring the interiors of people, what motivates them, and how to help them through a crisis."

Being a therapist, she says, was a fantasy that came to her rather late, though she had always been interested in psychology. Her role model was her own therapist, "who was in her seventies, and whose career just kept getting better. I thought that by the time I was in my fifties, I wanted my career to be getting better, too."

The reaction from her friends was mixed; fashion journalism seemed glamorous to some, others were simply jealous that she *could* make a change. Occasionally, even Owett misses the energy of journalism. But, she says, "I like my patients, they're terrific people. . . . The bottom line—the reason for the change—was personal growth, and I think I'm accomplishing that."

Jean Pagliuso

SHARON OWSLEY
FROM ACTRESS TO ORGANIZATIONAL PSYCHOLOGIST

After five years as an actress, living in San Francisco and commuting to Los Angeles, Sharon Owsley realized that she wanted "a measure of control" over her professional life. "I didn't want a career so dependent on age and appearance; I wanted something that would carry me through later life. . . . I asked myself, 'How do I want to live for the next twenty years?' "

About that time, she happened to meet a woman who worked as an organizational psychologist, a strategic planner who helped corporations become more competitive. This psychologist became something of a role model for Owsley. At age thirty-five, she went back to school, earned an M.S. in organizational behavior, then formed her own consulting company with one of her professors. They do strategic planning for organizations like Tiffany and Company; for individuals, they stress the integration of the personal with the professional through an effective use of time.

Her new profession, Owsley says, combined some much earlier business background with her experience, gained through acting, in understanding motivation and human behavior, and in performing confidently in front of groups. But there was at least one unexpected side to her midcareer switch: the end of commuting dramatically improved the balance between her married and professional lives.

Moshe Brakha

PAMELA GREEN
FROM BANKER TO FOOD BANK DIRECTOR

Pamela Green always wanted to be a businesswoman. For a while, she did commercial lending for the First National Bank of Chicago. But at the age of twenty-eight, after her transfer to the bank's international division in NYC, she got involved with the nonprofit world—a change "that had always been in the back of her mind.

"I really didn't know how to get involved, so I registered with a management-consultant group as a volunteer." Instead, they hired her, and after eight years of consulting, the crossover to nonprofit work is complete—Green is now the executive director of the Food for Survival: The New York City Foodbank, which collects surplus and incorrectly packaged food and then distributes it to soup kitchens.

Corporate friends "couldn't really understand" Green's career move. Even her mother was skeptical, "because she saw my job with the bank as the most secure thing I could do." It's true that Green did sacrifice income. "I never looked at it as giving up something, because I've gained so much," she says. "I've had to be more creative than I ever was required to be in the corporate sector."

Jean Pagliuso

KATHERINE FANNING
FROM HOUSEWIFE TO NEWSPAPER EDITOR

Katherine Fanning grew up in Joliet, Illinois, attended Smith College, and married Marshall Field, the publisher of *The Chicago Sun-Times*. Life could easily have been taken up with their three children and volunteer work, but she was determined to make what she has called the switch from the Junior League to the "urban league."

Divorced in 1963, she moved with her children to Alaska, where she would be judged more by her contributions than by her high social position. "I had been living in an unreal world," she says, "and I wanted to live in the real world. The divorce was the opportunity to make the change." Her decision stunned family and friends: "At that time, my friends couldn't have been more astonished had I told them I was getting on a rocket to Mars."

Fanning went to work at *The Anchorage Daily News*: "I became what I wanted to be—a hands-on journalist." She remarried and bought the newspaper with her husband, Larry Fanning. After his death in 1971, she continued running the paper until four years ago, when she became the first woman editor of *The Christian Science Monitor*. This year, Fanning was elected the first woman president of the American Society of Newspaper Editors.

"I can't say I plotted this all out ahead of time," she says, "but I do think the key to a fulfilling career may be feeling very deeply about something outside yourself. Seeing the Anchorage paper survive and take a role in the destiny of Alaska was certainly more important than my career. I suppose I gave up a life of ease, but I didn't want a life of ease."

John Goodman

GERALDINE STUTZ
FROM PRESIDENT OF BENDEL'S TO BOOK PUBLISHER

To the question of what she did before starting Panache Press, a new Random House imprint devoted to books that celebrate style, Geraldine Stutz laconically replies, "I was minding the store." That is, she was the president of New York City's Henri Bendel from the late 1950s until a year ago. In that position, Stutz was known as the person who made Bendel's what it is, who virtually invented the idea of the boutique within a department store.

Her work at Random House, where she is also editor-at-large, combines her six years' experience as an editor at *Glamour* magazine with her more recent career at Bendel's. It is "another vehicle for what I've been doing all my working life," she says. "Editing style.

"There are moments that are absolutely right for change," Stutz explains. "I sat down and thought what, given my druthers, would I like to do most, and this was it. I thought it was an enormous leap, though in the eyes of the world it was a perfectly natural walk across the street."

Previously responsible for more than two hundred fifty people, Stutz now finds herself involved in "a small, hands-on enterprise, where my small group of associates and I can do it all ourselves. . . . Very simply, what's wonderful about publishing is that it's a world of ideas and a total exposure to what's happening today. I feel beautifully at home in this new world."

Jean Pagliuso

DEBORAH AAL
FROM JR. HIGH SCHOOL TEACHER TO TELEVISION PRODUCER

Deborah Aal taught literature for seven years in Woodbridge, Ill. "I grew up in the 'fifties, and the seeds were planted for me, as a woman, to be the second income." Her parents encouraged the idea of teaching, something she could turn to in an emergency.

After her marriage ended in divorce, Aal, at age twenty-nine, realized she wanted to try California. "I thought I'd work for the summer in the entertainment business," she says. After two weeks as a receptionist, Aal decided she wasn't going to teach anymore. "I was swallowing whole everything around me. This was something I knew I could do and be successful at."

She was right: she ultimately became the president of the Leonard Goldberg Co., where she was responsible for the ABC television movie *Something About Amelia* and the CBS comedy series *The Cavanaughs*. Now she is an independent television producer working at Grant Tinker's new company.

"By coming to California, I ended up changing careers: my friends and family were skeptical—but with goodwill—since the entertainment industry is not nearly as secure a pursuit as education. But I felt that I had been a wonderful teacher for seven years, that it was time to embark on something else. If my mother was right, I could always go back to teaching."

Moshe Brakha

Details, last pages

marriage in the '80s:

ALTERED states

Marriage may be sacred but it's not necessarily forever. Most of us will have many marriages in our lifetimes, according to Cloé Madanes, a highly regarded, definitely unorthodox family therapist.

It's possible, Madanes thinks, to have all of those marriages with the same person, but the purpose of the relationship, its pleasures, and sometimes even its cast, must change. It's an unnerving proposition, but not without compensations. She likes to quote Margaret Mead: "All my marriages have been very happy."

Q: *How do you know when it's time to leave a marriage?*

Cloé Madanes: When you no longer get any joy from your husband. Some may settle for the happiness derived from his prestige or money, or the status of companionship—it's much more comfortable to go to a party or to travel with your husband than to go alone—but I think that's settling for too little. You have to like his jokes, or like him sexually, or he has to be a good friend or companion. You have to get some happiness from him.

Q: *Do you assume that sex remains important even after decades of marriage?*

CM: I don't know any couple who doesn't have sex and considers that they have a happy marriage—particularly today, with people so health- and fitness-conscious, remaining physically active and looking good. And it's not just sex that's important. Affection is, too. When the resentments accumulate to the point that you don't want to receive affection or give it, when that is gone and you just can't bring it back, it's time to separate.

Q: *The contemporary ethic demands that you "work at the relationship" before you can leave.*

CM: There's a limit to what you can do to work at it. Usually you like your husband for one or two things and hate him for the rest. If you don't have those one or two things, it's not worth working at the areas where he's a pain. A therapist once wrote an interesting paper on a couple whose relationship he managed to improve. One day they came to him and said, "Look, we get along fine now, but it's so much work—it shouldn't be like this. So we've decided to divorce."

You shouldn't have to work at a relationship all the time. There are a lot of people out there with whom you can be more spontaneously compatible.

Q: *Many women probably would think that their choice is between a joyless relationship—to use your language—and solitude, which could, of course, be preferable.*

CM: I would never suggest that a patient leave her husband unless the marriage was violent or had horrible problems. But to a friend or to the media—to whom I have a different responsibility—I would say that the alternative is not solitude, that there are many people out there.

In business, there's a principle that says you should try never to fire somebody because whomever you then hire will have the same defects or others just as bad. The premise is that the problem is inherent in the position, so you should first try as hard as possible to improve the person. Well, you can apply that to marriage also. But just as in business, there comes a point where you fire somebody! When you come to work and you're miserable because you have to see somebody's face, it's time to get rid of him. It could be that it's the same in marriage.

Q: *You say that you try to improve the person. Do you think that's a likely proposition? Do you think people can improve other people—their wives, husbands?*

CM: If I didn't think so, I wouldn't be in this business. But it's very difficult. You have to go at it indirectly, because there's a paradoxical effect in a relationship—the more you beg, the less you get.

If you want to change his personality—say, you want to make him more communicative—the best approach is not to change him, but to tell him that you like him just the way he is. So you might say, "I really like your quietness because it shows me how thoughtful you are, how carefully you consider what you're going to say." The person then feels more self-confident and is able to develop other aspects of his personality.

Q: *When you speak of the need for different marriages, do you see a pattern in the differences? Is the first marriage starry-eyed, for instance?*

CM: No, on *(Continued on page 386)*

another world of style...rei kawakubo

Rei Kawakubo, opening her spectacular show. Above: Her [illegible]

Deborah Turbeville

Starting here, an unexpected look at Rei Kawakubo, *near left.* One of fashion's strongest "other voices," she's a designer whose singular way of thinking evolves from collection to collection. On these four pages, the latest way—with examples from the standout Comme des Garçons fall/winter collection . . .

INTERVIEW
BY ELSA KLENSCH

Rei Kawakubo has a unique place in the world of fashion. Her radical, innovative designs put her at the forefront of the Japanese invasion of Paris fashion four years ago. It was an assault that struck at the very core of Western fashion and was harshly criticized for stripping women of beauty, glamour, and sophistication. *Mainichi Shimbun*, one of Japan's major national newspapers, gave her its 1983 fashion award; but only in the past year has the Western fashion establishment joined in the applause.

Now, at forty-four, Kawakubo has been acclaimed as the woman who will lead fashion into the twenty-first century. That's how New York City's Fashion Institute of Technology viewed her earlier this year when she was grouped with Madeleine Vionnet and Claire McCardell in an exhibition devoted to three women who have changed the direction of fashion.

Last fall she was one of seven women designers honored in New York City by the Fashion Group, the professional association of women in the fashion industry, at their "Night of Stars." And in Paris the Centre Georges Pompidou mounted an exhibition of photographs of her collections.

Kawakubo's brilliance as a designer is matched by her accomplishments as a businesswoman. She is the sole owner and president of Comme des Garçons, the company she started in 1973, and continues to run its day-to-day operations. It's no small enterprise. This year's sales are expected to reach seventy-three *(Continued on page 377)*

Elsa Klensch *is Style Editor for Cable News Network.*

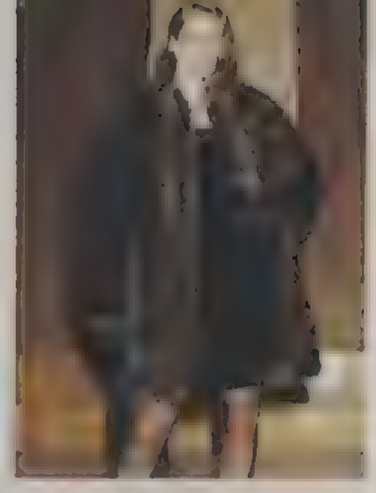
another world of style . . .

Outstanding feature of any Comme des Garçons collection: the way an idea is sustained, developed. Here, thinking on late day/dinner. A way of dressing based on a perfect white shirt—you saw one after another—dressing almost "uniform" in its concept, its ease . . . *Left*: The deceptive simplicity of black and white, of a shirt and pants—her ivory silk shirt, high-waisted black wool "trousers." Shirt, about $395; pants, about $395. Barneys New York; Knit Wit, Philadelphia; Linda Dresner, Troy MI; Ultimo, Chicago; Maxfield, Los Angeles; Comme des Garçons, San Francisco CA. . . . *Right*: Variation on the theme—and the shirt. This time, under an asymmetric navy wool bolero, with matching trousers. Shirt, about $322; bolero, about $435; pants, about $325. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Knit Wit, Philadelphia; Romanoff Boutique, Coconut Grove FL; Comme des Garçons, San Francisco. Hair, Edward Tricomi; make-up, Hiromi Ando. Details, more stores, see last pages.

Deborah Turbeville

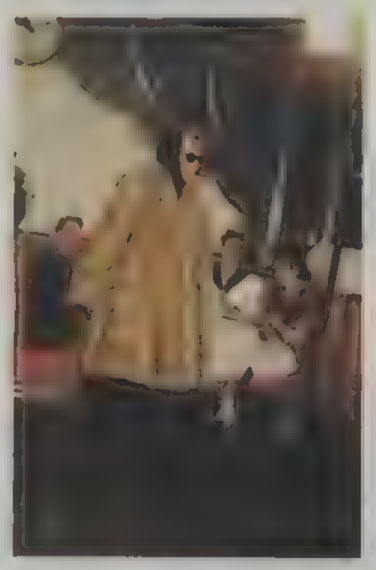
Valentino

Bill Blass


Bill Blass

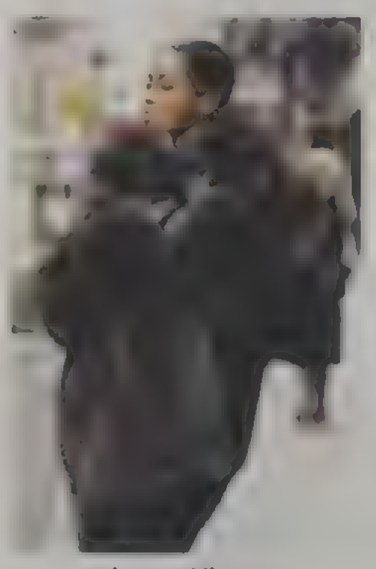
Bill Blass

Valentino


Saks Jandel

Claude Montana

Karl Lagerfeld


Anne Klein

Claude Montana

Anne Klein

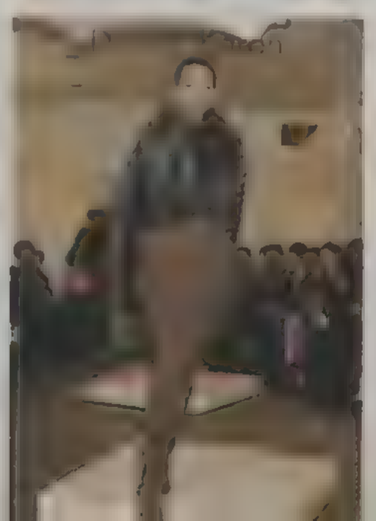
Birger Christensen

Tabak

Oscar de la Renta

Claude Montana

Giorgio di Sant'Angelo



Christian Dior

FURS:

Pierre Scherman

It's a great fur season: standout looks, more choices, more really exciting furs. Designers and furriers have hit their stride in shapes where the quality of pelts and the quality of design are of equal importance. **The newest—the changes to look for:** a short coat to just above or at the knee; a small, cropped jacket; and a range of extraordinary colors from palest pales to deep jewel tones and natural golden browns. **Starting here, and on these eight pages, a roundup—from Europe, Canada, and the U.S.—of all the news....**

Where it starts: **short coat lengths** that go from mid-thigh to the top of the knee. The key shape: a straight-falling, strong-shouldered coat to the top of the knee. Other versions: swingy A-lines, tailored trenches...or eased-up duffels. **The best are the same as in fabric: simple and modern—without tricky details such as too-big sleeves, peplums, or asymmetric hems.** Besides their racy appeal, these short lengths count for their versatility; they "work" over skirts and pants, for casual or more dressed situations, for day or evening. The best examples are by Bill Blass for Mohl Fur: the "youngest" fisher around—a collarless, straight-falling coat that's horizontally worked (the fur stands up on the shoulders)...or a perfectly tailored, double-breasted trench in Swakara.

There's a multitude of **new-shape jackets**—either cropped to the waist or waist-nipped with a tiny "jump" or longer and loosely fitted around the hips. Although jackets and short coats exist in everything from fisher-dyed fitch to new fox mutations, they look better in fairly short-hair furs such as mink, muskrat, or sable—and **best in the classic flat furs** such as sheared beaver, rabbit, or Persian lamb—that allow their shapes (and details) to stand out. Perfect jacket examples: a black Persian lamb playfully lined in fake leopard by Karl Lagerfeld Fourrures (his fake fur/real fur mix is a hit of the season) and a terrific "motorcycle" jacket in black Persian lamb with zippered sleeves by Maud Frizon Furs.

Long lengths are part of the news—when they have strong, clear shapes, a well-defined but not overdone shoulder... and an attitude **as effortless and easygoing as a wrap robe.** What doesn't look as good is anything too close to the body, anything on a scale that's too small (too fitted or narrow). Some of the *(Continued on page 312)*

Symbol of a new scale, a new length in fur—the shorter jacket, *this page:* a khaki-dyed fox stenciled with animal spots. By Claude Montana for Birger Christensen. At Neiman-Marcus, [illegible] der at Bergdorf Goodman. On these eight pages: hair by Sam McKnight of La [illegible]

THE RACINESS
OF A SMALL,
CROPPED JACKET

a new beat...

Patrick Demarchelier

Bill Blass

Maud Frizon

Fendi

Bill Blass

Bill Blass

Valentino

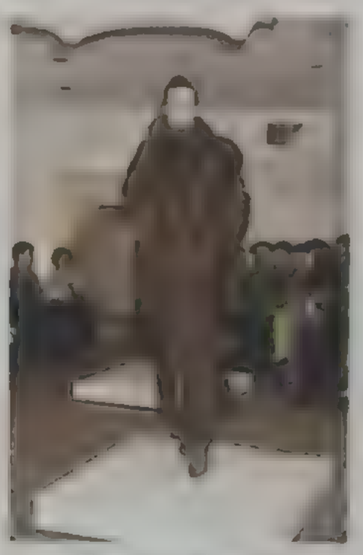
Givenchy

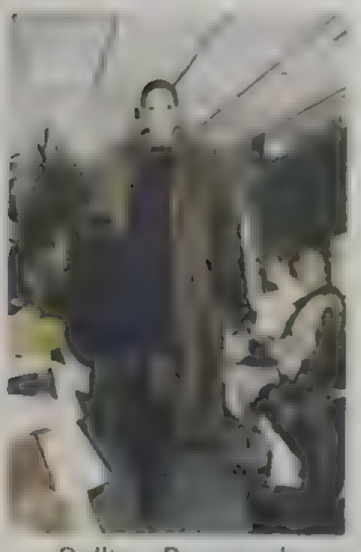
Bisang Fourrures

Louis Ferraud

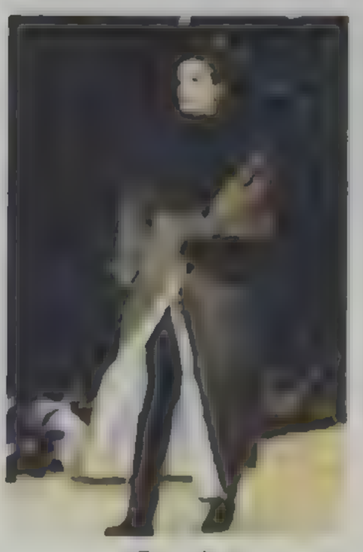
Karl Lagerfeld

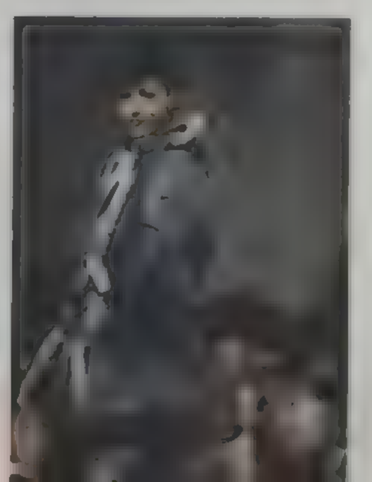
Karl Lagerfeld


Donna Karan


Pellice Bascardi

Donna Karan


Fendi



(Continued) best longer coats around *are* robes: Azzedine Alaïa's lavender mink (cut in two up the middle and worn belted at the waist)...and, one of the most luxurious coats, Fendi's floor-length hooded robe in lynx. (Luxury is a constant at Fendi!) With the same relaxed quality—and all-out luxury: a remarkable sable coat that's worked horizontally in front, vertically in back, and diagonally at the lapels by Karl Lagerfeld Fourrures.

Adding news everywhere: **a different sense of coloring**—subtle, soft, non-excessive. There's a range of warm dyed browns, from "natural" raisin-dyed fox at Fendi...to the darker fisher-dyed fitch at Karl Lagerfeld Fourrures...or the obviously fake paprika of Maud Frizon Furs' Tibetan lamb.

There are deeper, darker jewel colors—colors that gain a richness in tone and a variation in texture with long-hair furs. (In fact, few long-hair furs look good now without added color—unless the fur/shape is clearly out of the ordinary.) "When the natural brown-grey cast shows through on long hair," says Louis Dell' Olio, "jewel tones or soft greens turn into neutrals that you can wear anytime, anywhere." Watch for: deep plum fox from Anne Klein for Michael Forrest, glistening carbon-paper-blue silver fox from Birger Christensen, and bottle-green Tibetan lamb from Maud Frizon Furs. Claude Montana for Birger Christensen dyes most furs this season (an indication of how important color is to him), takes the prize for the best olive greens in chinchilla and mink.

Other standout colors? Pale, creamy shades—from vanilla Tibetan lamb "pullovers" by Mario Valentino and ivory Rovalia mink cardigans by Oscar de la Renta for Wagner Furs to toast-color sheared beaver by Bill Blass for Mohl Fur. There are luminous new fox mutations. from taupe-striped ivory Northern Fawn Light (Givenchy for Lawrence Kaye Furs has the most appealing) to lustrous Platinum Gold. And some of the most appealing "sorbet" colors—iced-pink stenciled mink at Oscar de la Renta for Wagner Furs ...lavender at Claude Montana for Birger Christensen...peach Tibetan lamb at Mario Valentino.

Then there's the punch of pure red—in a short, full sheared *(Continued on page 316)*

Perfect example of the difference color makes (of the sheer pleasure it offers!), *opposite:* Mario Valentino's cozy "pullovers" in celadon, vanilla, and pearl-grey Mongolian lamb. September at Mario Valentino Boutique, NYC; Linda Dresner, Troy MI. Details, last pages of this issue.

Pierre Scherman

Furs:
a new bent...
COLOR—
SOFTER, SUBDUED

Furs: a new beat . . .

A SHORTER "FULL-LENGTH" COAT . . . IN NEW COLORINGS . . . NEW COMBINATIONS

It's a proportion that works for day or evening over short skirts, dresses, pants, whatever. News as fake leopard reversing to black Persian lamb by Karl Lagerfeld Fourrures, *opposite*. Nan Duskin, Philadelphia and Baltimore; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Capriccio, Scottsdale AZ, La Jolla CA. . . . Or, in one of the season's new irresistible dyed golden browns, *this page*—Grosvenor Canada's opossum. The Fur Galleria, Cedarhurst NY; Kramer's, New Haven CT; Furs by Robert, Troy MI; Thomas E. McElroy Furs, Chicago and Northbrook IL; Edwards-Lowell, Beverly Hills; Roberts Furs, San Francisco. Details, see **last pages.**

Patrick Demarchelier

Giorgio di Sant'Angelo

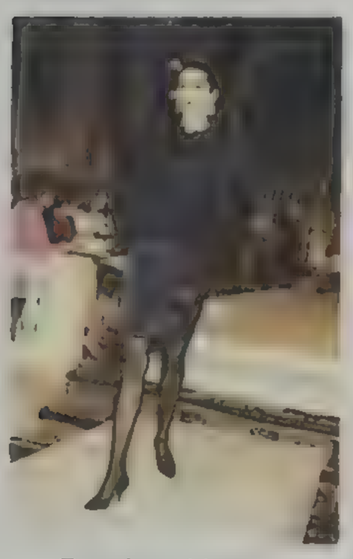
Yves Saint Laurent

Bill Blass

Oscar de la Renta

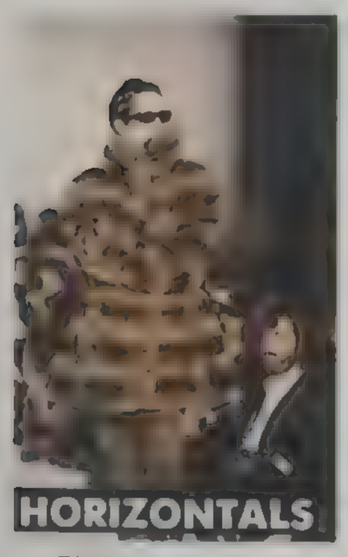
Michael Kors

Karl Lagerfeld


Carolina Herrera

Chloé

Maud Frizon

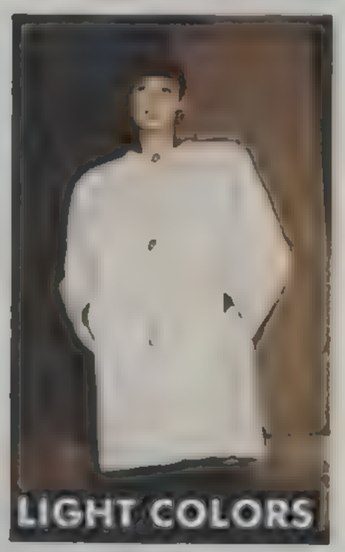


Claude Montana

Carolina Herrera

Oscar de la Renta

Jean Paul Avizou



Bill Blass

Donna Karan

(Continued) beaver coat with black Persian lamb collar and cuffs at Christian Dior for Yarrow Furs.

Pelts worked horizontally—following fashion's penchant for stripes, it seems—turn up in short coats, long coats, or sometimes simply on collars and sleeves. It's a new way of working raccoon—one that gives the fur a more sophisticated character when in narrow stripings such as those at Oscar de la Renta for Wagner Furs.

Shearlings, in the hands of top designers with furriers, are raised to new heights by skins as supple and lightweight as fabric . . . in black or palest pales. Look for them in jackets at Mario Valentino and Claude Montana, in long coats at Donna Karan for Birger Christensen.

More of the freewheeling attitude: **duffels**—in everything from short, snappy saffron-dyed sheared beaver at Yves Saint Laurent for Alixandre . . . to hooded, leather-toggled Mongolian lynx at Valentino for Alixandre. (Hoods are everywhere—in cropped evening jackets, short coats, long duffels.) Also dashing are sable, fitch, mink worked **skin-on-skin** (entire pelts are sewn together in blocks rather than cut into diagonal strips and resewn into long strips).

For women who travel—or women who simply need the versatility—there are **new fur-lined reversible coats.** Stars: a long kolinsky-lined grey rubberized ciré raincoat by Jean Paul Avizou for Revillon . . . a very short chinchilla-lined grey covert raincoat by Fendi . . . and—in sable-lined hot-pink silk—evening "coats" by Bill Blass for Mohl Fur.

Appealing **alternatives to coat dressing at night**—luxurious serapes in golden sable, richly colored sheared beaver, or mink (at Michael Kors for Birger Christensen, for one) . . . and small jewels-of-jackets in white mink, wild mink, or black Persian lamb (top choices at Carolina Herrera for Revillon and Giorgio di Sant'Angelo for Robert Sidney Furs).

Other **delights:** Perfectly proportioned Persian lamb and fake leopard hats by Karl Lagerfeld Fourrures . . . natural wild mink scarves—to tie inside your coat collar—by Donna Karan for Birger Christensen . . . and, to wrap up the season—mink mufflers by Bill Blass for Mohl Fur in shades of celadon, pale lavender . . . red!

A remarkable long coat, *opposite:* sable worked horizontally, vertically, and diagonally. By Karl Lagerfeld Fourrures. Shoes, Robert Clergerie. Coat, to order at Nan Duskin; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Z.C.M.I., Salt Lake City UT. Details, last pages.

Pierre Scherman

Furs:
a new beat...
THE LUXURY
OF A LONGER,
ROOMIER COAT

Patrick Demarchelier

Miami—the real estate boomtown turned pop icon—where style is a metaphor for the heart of darkness

The Photo Source

People are talking about...

MIAMI MANIA started with a formulaic TV show in which MTV attempted to sound like Graham Greene. Now it's clear that *Miami Vice*'s most significant contribution has been to menswear. But Miami itself (*opposite*) has utterly captivated everyone from artist Eric Fischl to authors such as T.D. Allman (*Miami*), David Rieff (*Going to Miami*), Joan Didion (*Miami*) who's always had a keen nose for the *tristes tropiques*, and the *Herald*'s Edna Buchanan, who is about to publish a collection of her grisly murder reporting, *The Corpse Had a Familiar Face*. Why Miami? For one thing, the city is electric with style, whether it's Deco decadence or the Post-Modern antics of Arquitectonica. If style is a way of eroticizing danger—disarming it—no wonder we see Miami as a topical heat wave. But it is more. A melting pot of whites, upscale Cubans, ignored blacks and Haitians, and an economy dependent on drugs, it's a Latin American capital right under our nose—a volatile reminder of third-world politics, racial strife, and Cuba, the old canker in Camelot. The heart of the matter is darker than the city's pastel surface.

BEATNIK CHIC is the cool flip side of 'sixties nostalgia, sparking a revival of prose readings, poet-heros (see Mickey Rourke as Charles Bukowski in *Barfly*), and folk music. Suzanne Vega's second album, *Solitude Standing*, is a lot more *fun* than the retro-angst of her debut; and the Washington Squares, who look like an East Village Peter, Paul, and Mary, recently released an exuberant album. . . . Renaissance man David Byrne's Renaissance girlfriend, Adelle Lutz, who designed the costumes for *True Stories* and *Making Mr. Right*, is acting in two new films, Tim Burton's *Beetle Juice* and Oliver Stone's *Wall Street*. . . . Lower Manhattan's other "It Girl," Ann Magnuson, put her foot in it when she cut a record that sounds like Laurie Anderson, Yoko Ono, Buffy Sainte-Marie, and a few others, which wouldn't be so bad if she didn't also sound so damn *serious*. It's a short step from persona to non grata. . . .

RABID HETEROSEXUALITY has established its last bastion at *The New York Times*. Recently the journal of record waited three days before covering the AIDS Walk, New York, which raised over a million and a half dollars for the Gay Men's Health Crisis; and the always unctuous "About Men" column reached its nadir with Edward Harper's piece about the joy of possessing a younger woman: "Our main difficulty turns out to be the old bulls—men in their 50s who, realizing she is with me, become suddenly aggressive, feeling some atavistic urge to dominate the herd." Thank you, we've herd enough. . . . Guess what's coming to dinner? If *Max Headroom* and *Making Mr. Right* are any indication, the future of sex may be with inter-species couples. Class differences are the province of teen movies these days, and racial differences are left to TV melodrama; androids offer one way to enjoy safe sex. . . . "Intimacy" used to be a euphemism for intercourse, but the dangers of promiscuity have made it the new psychological buzzword for *emotional* closeness. . . .

BOXING, long an obsession with cerebral French movie stars and diminutive torch singers, is capturing the imagination of American artistes: Joyce Carol Oates, who recently published a(nother!) book, *On Boxing*, with photos by John Ranard, and (the ever prescient) photographer Bruce Weber, whose film debut, *Broken Noses*, is a documentary about a young boxer. . . . Failure is not exactly sit-com fodder, but NBC's Molly Dodd (Blair Brown) has failed at marriage, failed at art, and, at thirty-three is getting closer to forty which she perceives as a failure in itself. A show where the banal becomes surreal, *Molly Dodd* may be the *Mary Hartman, Mary Hartman* of the 'eighties. Let's just hope the network is willing to bring Molly back in the fall. . . . According to her publicist, Dianne Wiest took the small part of the mother in *Bright Lights, Big City* "because she enjoys dying." . . . Elaine May's *Ishtar* has proven yet again that too much is not enough. On a poster in a subway station in New York's Greenwich Village, one local critic has pointed out that "ISHTAR is Arabic for *Howard the Duck*."

BONJOUR,

The Cannes Film Festival is like two weeks' worth of Oscar nights, when stars come out in such profusion they can walk, unmolested, along the Croisette. So, who's the beached blond? Maryam d'Abo, an exotic English rose and 007's latest femme fatale

EXCESS

Helmut Newton

memo

from cannes

What will be this year's hot movies? The hits at Cannes reflect every conceivable trend—from surf Nazis to surrealistic angels. By JOAN JULIET BUCK

Federico Fellini's film *Interview* ends with movie people huddling all night in a makeshift plastic tent during a rainstorm and being attacked by Indians at dawn, as in all the best Westerns—except that the Indians are brandishing television aerials. The Cannes festival audience, who had been clapping with pleasure throughout (particularly at a scene where Marcello Mastroianni and Anita Ekberg, today, look at their young selves in the fountain scene from *La Dolce Vita* twenty-eight years ago) leapt to their well-shod feet and roared in desperate agreement: the future had arrived, television had won.

The Cannes Film Festival, an event devised to bring back tourism to the South of France after the war, came to embody the glamour of the movies; by its fortieth year it has turned into a series of locales for television interviews separated by cordons of police, detachments of security guards, slow-moving masses of bemused fans, and a very narrow strip of beachfront littered with people walking in the wrong direction. What used to be a genuine marketplace for films, where the worst could get the attention of the best and commerce and art regularly got drunk together, has been taken over by the media in ways that we couldn't have imagined ten years ago. The bar of the Carlton, formerly a genuine meeting place, now contains eight television sets by one door and four by another, all of which busily transmit the same cable interviews of the unknown by the inept and, at peak hours, national coverage of the known boxed in by the brawny as the ceremony of entering the festival building takes its place on the evening news. In Paris, rush-hour crowds massed at Metro stations with televisions to watch Elizabeth Taylor proceed toward the ceremonial screening. In terms of bread and circuses, Cannes is a two-week-long series of Oscar nights that rivets the public and keeps the French mind off stonier matters, such as the Klaus Barbie trial.

But for what? As in America, the endless repetition of interviews with stars of diminishing stature creates a kind of haze, celebrity-blindness; this year in Cannes, the actors could walk the Croisette unmolested, but the TV interviewers, whose roles and costumes never change, were mobbed. Frederic Mitterrand, whose TV show used to be one of the best movie programs in France and whose entire career has been based on a loony, encyclopedic passion for film, was set upon at every step by people who don't share his passion, but who feel validated by being on the same strip of Tarmac as a television celebrity. Cannes used to provide access to famous people for journalists, and to journalists for people who wanted to be famous; but the print people, like the movie people, are by now irrelevant to Cannes, where television cameras daily absorb new shipments of minor celebrities. The actual sense of the various movies, the intentions of the directors, and the hopes of the producers no longer count: it's all lent luster, lackluster.

"The only way to feel I'm at a festival," confided one director, "is to stay in my room and watch Sygma TV. The moment I go out the door I'm nowhere."

The new festival building, inaugurated in 1983 and commonly known as "the Bunker," dominates the port and is a little too far away for comfort. The six marble steps of the old festival building lead to a dilapidated theater where the projectionists' booths let in the rain. *(Continued on page 386)*

MARYAM D'ABO

bond bombshell

During the Festival, a clothed but sexy back view of Maryam d'Abo, the new James Bond girl, adorned the left pillar of the Carlton Hotel porch; the right one was occupied by Timothy Dalton, the new James Bond. Full-front at the festival state dinner, D'Abo sat on the left of Prince Charles.

D'Abo is well-bred, well-spoken in both English and French, and universally adored by those who have known her on the way up. She appears to be a slightly exotic English rose, with Slavic cheekbones à la Kinski and long limbs. In the Bond movie *The Living Daylights*, she plays Kara, a Czech cellist. It is her first big part. During lean times she kept going by doing commercials, one of which paid for her small house in London. She ascribes her strength of character to the difficulties she had getting started: "*Les merdes*. When you're lonely and anxious, no one calls. But the phone never stops ringing when you feel good. I really believe that you attract what you project." She describes herself as an instinctive actress. "The more I work, the more I notice that I can figure out people—whether they're playing a game or are genuine." Asked which performances she most admires, she names John Malkovich in *True West*, Ian Holm in *Dance with a Stranger*, William Hurt in *Children of a Lesser God*, and Anthony Hopkins in *Pravda*. Not a woman in the bunch. Anyone else? "Oh yes, Kevin Anderson in *Orphans*, on stage." Maryam d'Abo's taste is serious and offbeat, and promises a career that will move from the left of leading men to the center of the screen.

Helmut Newton

This page: White shirt, Comme des Garçons by Rei Kawakubo
Preceding page: Black silk trench coat from Agnès B. OMO Norma Kamali maillot. These four pages: hair and makeup, William Falkner
Details, stores, last pages

Superglut!

Overstimulation is our new high. We're hooked on information, non-stop sensation, and pressure to keep up the pace. With so many options and so little time, taking it easy may be the last challenge. By Lesley Jane Nonkin

The amount of stimulation that we expect our brains to absorb is ever expanding, making us strangers to relaxation. In 1950, for example, there were approximately seven thousand magazines to read; today there are more than eleven thousand. The number of new book titles available that same year was 8,634; by 1986, the number had risen to more than 39,000. And in the last ten years, the number of network television commercials aired each year grew by 64,428; fifteen-second commercial "spots," which were used only infrequently ten years ago, now account for up to 30 percent of the commercials shown. The number of things to see and do has increased as well: Off and Off-Off Broadway theaters in New York City have jumped in the past fifteen years from fewer than fifty to nearly two hundred. There are more and more exotic foods to taste, videos to watch, shopping centers to shop (there were about 2,000 in 1957; 28,500 today), denying peace of mind to even the most accomplished organizer. We experience a million and one sensory jolts per hour: telephones ringing, cars honking, computer lights blinking, climate control run amok.

Maybe we like it this way. People used to live with less stimulation, fewer choices, but today, we revel in the diversity of people's tastes. As social and geographical mobility increases, so does our need to emphasize our individuality. According to John Keating, Ph.D., an associate professor of psychology at the University of Washington in Seattle, we're no longer identified by the family we belong to but by the things we do. Today, he believes, we *are* "the sports we participate in, our profession, our leisure-time activities. Each activity defines for us certain expectations of knowledge we feel we have to keep up with." Similarly, the things we own, wear, drink, must declare us unique. In "a large urban environment where you don't know a lot of people intimately, you wear your Adidas or your Gucci bag. . . and declare yourself like a brand name," explains Mardi J. Horowitz, M.D., the director of the Center for the Study of Neuroses, at the University of California's Langley Porter Psychiatric Institute, in San Francisco.

"Everyone ends up defining his own little niche," says Julie Edell, Ph.D., an associate professor of marketing who specializes in media studies at Duke University's Fuqua School of Business. She says, "People had fewer opportunities to be different in the 'fifties. *Life* magazine and *The Honeymooners* were fine for everyone. Today, people have more money and leisure, more of an ability to differentiate their interests, which has led to fragmentation."

Marketing whizzes have cashed in on this need to feel special by aiming to personalize items for each of us. "Thirty years ago, marketers asked ten white male Protestants for their opinion and said, 'That's what middle-class America thinks,' " says Jesse Meyers, the publisher of *Beverage Digest*. "Now more kinds of people must be considered." Niche marketing dictates that if Coca-Cola classic doesn't grab us, "new" Coke will. If not that, then diet Coke. Or cherry Coke. Or Coke without caffeine. The number of nationally marketed colas has shot from ten to twenty-eight in the past five years. "Glut by any other name is product segmentation—a marketing maven's dream," says Meyers. "Why present one idea and get 30 percent of the market, when by offering twenty I can get 35?"

Technology, too, has increased the speed and scope of our world. Instantaneous global communication, computer billing, overnight shipping put a new fashion trend on the shelves every month instead of every season; satellites broadcast news around the clock, making headlines of five minutes earlier obsolete. The machine that used to pack 400 cans of soda a minute now packs 2700! Jesco von Puttkamer, a long-range planner in the Office of Space Flight at NASA, believes we're just beginning to process all that technology has to offer: The revolution is not only "not finished yet," he says, but is "still in the baby stage."

Exacerbating the feeling of overload is the fact that the amount of time we have in which to synthesize this stuff is shrinking. We may be able to "fax" a document halfway around the world in two minutes or microwave a potato in six, but according to some, the number*(Continued on page 385)*

glut responses

To avoid overload, work better, enhance creativity—and simply relax—it helps to understand what happens to the brain in the course of a normal (crazy) day. Here, an expert's explanation—and his own strategies for managing the assault. By Richard Restak, M.D.

What is happening physiologically when people describe themselves as "irritable," "burned out," "stressed out," or just plain overwhelmed? The human brain, that three-and-a-half-pound mass of protoplasm between our ears, has its limits. A person may find that she can, for example, jog while listening to French-language tapes, but not write a note while talking on the phone. The result of the brain's trying to do more tasks than it can comfortably handle is overload: we experience this overload psychologically as stress.

In an experiment conducted thirteen years ago by neurologist Marcel Kinsbourne, volunteers practiced balancing a small metal rod on their index fingers. After becoming skilled at this, they were asked to repeat a series of phrases. Kinsbourne found that speaking did not affect the balancing performance of the subject's left hand but the performance of the right hand deteriorated dramatically. Why?

Each hemisphere of the brain controls different activities. In most people, the left hemisphere controls language, rightward eye movement, and the use of the right hand, while the right hemisphere controls the left hand, leftward eye movement, and the carrying out of spatial tasks, like finding one's way through busy city streets, recognizing familiar faces, and so on. Since the same hemisphere (the left) controls both speech and right-hand performance, the one activity in Kinsbourne's experiment interfered with the other.

Like an electrical circuit, the brain can accommodate some degree of overload without breaking down. The greatest degree of stress occurs when the *same* brain area is asked to do two identical but competing things at once, for example, conducting two simultaneous conversations. Say an associate walks into your office to inquire about lunch while you're in the middle of a telephone discussion about a complex business matter. If you listen to him speaking, you are likely to lose something of what's being said on the phone. By varying the tasks somewhat (talking on the phone while reading a message—"How about lunch today? I know a terrific Chinese restaurant that just opened around the corner. O.K. if I ask Marge, too?"), the degree of stress is reduced. It's relatively easy to read the note, look up, and nod your approval without losing anything from your telephone conversation.

The brain suffers less overload when two *different* brain areas are working simultaneously. While talking on the phone, it's easier to sketch or doodle than to write a letter. Though you're holding a pen or pencil in your right hand in both instances, sketching and doodling involve images (processed largely in the right hemisphere), not language (a left-hemisphere process). The activities don't compete and overload is avoided, although concentration may be less focused than if you were only listening. In fact, we experience the least stress when we follow our grandmothers' advice and give our full attention to one thing at a time.

The more alike two activities are, the more difficult it is to do them simultaneously. Most of us can monitor only one or two adjoining conversations at a cocktail party. By contrast, looking around the room—recognizing a friend, observing how a person is dressed, or checking out the decor—doesn't cause overload since other areas of the brain are employed.

At any given moment, the most active parts of the brain utilize the greatest amounts of oxygen, glucose, and blood. For instance, at this moment, my left hemisphere is most active, since language, writing, and the movement of my right hand are all processed there. However, if I start daydreaming—an independent, unrelated activity, largely based in the right hemisphere—my mental "scattering" will be accompanied by corresponding scattering of cerebral resources: glucose, oxygen, and blood will flow to areas in the opposite hemisphere, thereby decreasing my efficiency and accuracy. That's why, in general, it is easier to "collect" one's thoughts and "get into" a special mental task when away from phone calls and other distractions, which create overload and so necessarily dissipate the brain's energy resources.

The person—such as my fifteen-year-old daughter—who claims she can study better with relaxing music playing in the background may be right, but only when she pays no attention to the lyrics. Any effort to listen to the words of a song (a language task) conflicts with reading ability (also a language task).

Overload is particularly likely to occur when we're doing something recently learned or incompletely mastered. For instance, people learning to drive can't carry on the simplest conversation when behind the wheel, but experienced drivers maneuvering a car through busy traffic can converse animatedly. It's likely that driving skills in the novice aren't sufficiently automatized and, therefore, that the left-hemisphere activity of speaking interferes with the right-hemisphere responsibility for moving through traffic.

The risk of overload can be particularly high in jobs that require *(Continued page 384)*

Richard Restak, M.D.,
author of "The Brain" (Bantam), will publish "The Mind," also a PBS series, in fall 1988.

As a child growing up in rural California, Ann Getty, left, learned to drive the tractor on the family farm, to fret over the harvest ("Rain—and your peach crop is wiped out"). Now there is a new house, with a new kitchen, right, creating another kind of country life: eighteenth-century Delft tiles, a crackling fire with wing chairs before it, peace and prosperity all around—perhaps the dream is of the Holland of her ancestors.

Places in the heart

Ann Getty tore down the farmhouse where she grew up to build the home she always dreamed of—a cool, worldly estate set amidst the lush privacy of the Sacramento Valley. By LINDA BLANDFORD

Karen Radkai

places in the heart

The Sacramento Valley in northern California is wide, flat, and still. In winter, it is wet and misty; in summer, hot and even stiller. The road through is dangerously uneventful: straight, narrow, rimmed by rice fields and dairy farms and, in the distance, clumps of thin, wind-whipped trees. Machinery stands in deserted and muddy yards waiting for the busy weeks of plowing, reaping, and harvesting.

Wheatland is a tiny town hidden off Route 70 in this quiet valley. There are orchards everywhere: walnut and almond trees, plums, peaches. They surround low, unassuming farmhouses, simple and undefended, with stoops, porches, rough grass, tires swinging on stout trees.

Ann Getty, now of San Francisco, New York City, and London, grew up here. She went to the high school down the road in East Nicolaus, population (then as now) 260. Her life was school, the farm, driving the tractor, gathering the walnuts with her brothers, seeing the fourteen-cent movies every Saturday night. ("There were no bad movies or good movies then—there were just movies.")

Eventually, she left. She went to the University of California at Davis as a history major, then on to Joseph Magnin's cosmetics buying office in San Francisco. Twenty-four years ago, she married Gordon Getty *(Continued on page 331)*

Ann Getty brought a manor-house view of country life to her California drawing room, left, tempering formality with ease: blond faux-bois paneling inset with Chinoiserie lacquer panels; moiré-pattern cotton banquettes; eighteenth-century tapestry pillows; slipcovers made of chintz—loosely fitted, comfortable. Splendid nineteenth-century gilt appliqués hold Mrs. Getty's collection of antique Chinese porcelains.

The Gettys relax their style in the dining room, right: a pottery tureen, chunky candles, bunched wildflowers. Ann Getty's Dutch porcelains pay a compliment to her mother, who was born in Holland and lives here year-round. Opposite, top and bottom: From one of the arcades that serve as hallways, Mrs. Getty has a view across the orchards to the Sierras.

places in the heart

(Continued) (she had met his sister on a skiing trip). New worlds followed.

Her mother, Anna Gilbert, long widowed, continued to live in the same clapboard house in Wheatland. Two sons came home to farm the land that the Gilberts had bought a lifetime ago. Ann Getty came back often—for holidays with her husband and four sons, for reunions and renewal, for private times away from the grand tours and exotic trips. "The children have always had a sense of this place being 'forever.'"

Two years ago, Ann Getty tore the house down: "I got there just ahead of the termites." Her mother went traveling: to China, the South Seas, to Rio to see Halley's Comet. Architect Thomas Potts, decorator Eleanor Ford, and the contractors moved in. "It wasn't as if my mother, with tear-stained cheeks, was trying to preserve the old homestead. She doesn't much care. A house has to work."

Ann Getty replaced her childhood home with another kind of country house: large, cool, coral and washed green, with creeping cover and a look of Spain, or Tuscany perhaps. The windows are Georgian; the luxuriously draped, heavy silk curtains recall Regency London. Cloistered walks along the first and second floors lead to all the rooms, creating an enormous sense of privacy. It owes all to the idea of the manor house or "jeweled chateau," more European than American: fresh orchids flown in from San Francisco; delicious chocolates in cut glass; books and records, board games and music; talk of a *Ring* next week in Munich, of the opera ball in Vienna, of landing the Getty 727 in Moscow.

The house *(Continued on page 333)*

places in the heart

A bedroom alcove where Ann Getty can hide away, take stock—it is tumbling with riches and prettiness: books, flowers, antique linens, a chintz-covered sleigh bed, an eighteenth-century English drop-leaf table. "Now that the children are grown, my world has changed," she says. But the pull of the hometown is strong. This is the right atmosphere for planning, for reflection—her current passions.

(Continued) seems smaller than it is. It is divided neatly, unobtrusively, unfolding as required to gather in the many layers and possibilities of the Gettys' life. Family holidays, noisy teenagers, fourteen of Ann Getty's women friends flying in for a long weekend, a widow alone—the house opens and closes to accommodate them all.

Mrs. Gilbert has a bedroom, bathroom, and kitchen at the top of the winding main staircase. Her huge apartment has been filled with rich woods and antiques gathered from across the world by her daughter: the former Queen of Portugal's desk, a fabric-swathed four-poster bed (''we inherited it with a house we once bought''). In the long, dark winter months, Mrs. Gilbert can close herself into this warm, silky space. The house is protective of her—no sense of rambling wings left empty.

In another arm of the house, the Gettys' bedroom is cluttered with books and chairs, spectacles, and old, lacy cushions—''I like a lot around me,'' says Mrs. Getty. There are two guest rooms nearby, and a music room with a piano for Gordon Getty's work (his opera, *Plump Jack*, has just been performed in San Francisco).

The pool, dark-tiled for warmth, is hidden behind the walled garden, sheltered from the wind, out of sight of the main house. A pool house frames one side of it. Here, each of the four Getty boys has a plain, twin-bedded room set around a shared living room. There is nothing to tell of teenage or college boys: The pool house is almost monastic in its simplicity. Mrs. Getty thinks that ''the boys are very much like their father in some ways—not territorial—whereas their mother is.''

The house, its atmosphere, its sense of comfort—they are Ann Getty's own creation. ''My husband sees with his ears,'' she says. ''Someone might say to him, 'Oh, this *is* a pretty room, and he'll answer, 'So it is.' To children, of course, where they're raised is always where they *(Continued on page 377)*

clearly different

...an outstanding new jewelry collection designed by Tina Chow capturing the mystical appeal of crystal...the unique appeal of accessory as collectible

What happens when [illegible] a fashion in [illegible] dualist known for her distinctive personal style, turns to designing? The answer: a dramatically different jewelry collection . . . crystal—celebrated for its mystical qualities—encased in bamboo, rattan; given new character. The art of jewelry as objet, accessory as art piece.

Jewelry, these four pages, a Bergdorf Goodman. Hair and makeup, William Falkner. Details next to last pages of this issue

Francois Halaro

"I like the idea of wearing very personal jewelry and not so much decoration," Tina Chow says. As a result, there is an Oriental spareness about her jewelry—a sense that every detail has been considered, every element is as it should be. (Tina worked closely with Japanese master tea-ceremony basketmaker Kosuge Shochikudo, who created the encasements.) The pieces—like Tina—defy categorization. Shapes are simple, straightforward—often dictated by the stones. Chosen materials are hardly standard fare; that too is characteristically Tina: "Uncut stones are so wonderful, why muddle about with them?"

Helmut Newton

clearly different

François Halard

star jackets . . .

fashion's leading players continue to shine

Jacket news: the shapes, the textures, the choices. Here, a more rugged jacket. Familiar, but—longer, straight-falling, dashing. As a first minute jean jacket, *this page*, in black denim. From Guess? by Georges Marciano. About $132. Mid-August at Lord & Taylor; Marshall Field's; Dayton's; Hudson's. . . . Similar thinking, *opposite*—in "distressed" leather. From Outback Red. About $240. At The Limited stores. For details, stores, see last pages.

Steven Meisel

These six pages: hair, Oribe/Oribe at Patrachute; makeup, François Nars. The neutral up color opposite, Elizabeth Arden's Honey

The line on shearling this season: very urban, very finished. Knockout example, *opposite*: Mario Valentino's short, soft, zipped jacket, perfectly tailored. About $1490. September at Mario Valentino Boutique, NYC; Linda Dresner, Troy MI. . . . From Claude Montana, *this page*, another surefire shearling—small, hooded, elasticized above the waist. Claude Montana Boutique, Beverly Hills. Details, see next to last pages.

Steven Meisel

star jackets
the new
shearlings . . .

star jackets
military snap . . .

Small, sharp, precisely fitted, buttoned—jackets under military influence. One of the best, *opposite:* Azzedine Alaïa's strong-shaped, textured whipcord. About $1365. In Soho, NYC; Jimmy's, Brooklyn NY.... More direct, *this page:* the cropped-short jacket in "distressed" leather. Michael Hoban for North Beach Leather. About $435. North Beach Leather, NYC, Boston, Chicago, San Francisco. Details, last pages.

Steven Meisel

Making it work!

The strength, the success of American fashion—the way it works for women who work. With clothes that look terrific, perform nonstop, and don't cost the world—real-life style at real-life prices. On these eight pages, the best examples this fall ...starting with a look at the successful example of Esprit's Susie Tompkins, *left*.

SUSIE TOMPKINS:

THE SPIRIT IN ESPRIT

AN INTERVIEW BY ELSA KLENSCH

An intuitive, irreverent sense of fashion—plus the courage to do exactly what she believes in—has made forty-five-year-old Susie Tompkins a worldwide fashion success.

The name of the company, Esprit De Corp., that Susie and her husband, Doug, founded and own, is a household word; but little is published about the Tompkins. Both prefer a low profile. They have developed a unique information-age philosophy about fashion. They believe in selling a concept first and then the products to support it. Their aim: to reach a young-spirited, confident, fitness-oriented, intelligent and outgoing woman. A woman very much like Susie Tompkins.

Married in 1964, the Tompkins moved to Susie's native San Francisco where Doug, a mountaineer and outdoorsman, borrowed $5000 and opened a climbing-equipment boutique, North Face (he later sold it for $50,000). Susie settled down to have babies—her oldest daughter, Quincey, is twenty-one; Summer, twenty. She soon became bored and started the Plain Jane Dress Company with friend Jane Tise. That was the beginning.

Last year Esprit marketed its young, fashionable, moderately priced clothes and accessories in the U.S. and in more than a dozen other countries. Esprit not only designs, cuts, and ships its collection to six thousand stores around the world (including a number that are company-owned), it also encourages those who sell its fashion to advertise, display, and sell according to its own slick, consistent formula. One component: the use of non-professional models—employees, customers, friends—in advertising; something that went against conventional wisdom and proved to be an enormous success.

The Tompkins manage separate aspects of the business. Susie is design director, working closely with Esprit's design team—coordinating, approving, developing new concepts. Doug wears two hats—CEO and creative director. Working to his slogan—"No detail is small"—prominently displayed *(Continued on page 376)*

Elsa Klensch *is Style Editor for Cable News Network.*

Moshe Brakha

Hair and makeup, Bobbi Brown

making it work!

Easy, unaffected dressing from the Esprit Collection —clothes with a new "realism," new confidence

Surefire "anchor" for day—the right coat. *Far left:* Esprit's good-looking grey trench, lined in plaid. About $220.... Racier suit dressing, *near left,* that starts with the dash of a bomber jacket in vicuna suede, leggy suede skirt, white cotton shirt. Jacket, about $280; skirt, about $98....And a variation, *right*—the same suede skirt with a longer checked wool jacket, navy crewneck—pieces that easily "pull together" for day, go far on their own. Jacket, about $168; sweater, about $70. Hair, Mitch Barry; makeup, Sophie Levy for Pipino Buccheri. Details, stores, last pages.

Patrick Demarchelier

Contrasting suit: plaid jacket (about $258); tweed skirt (about $124).

Nonstop coat dressing— the season's star trench in light brown wool. Anne Klein Coats. About $600.

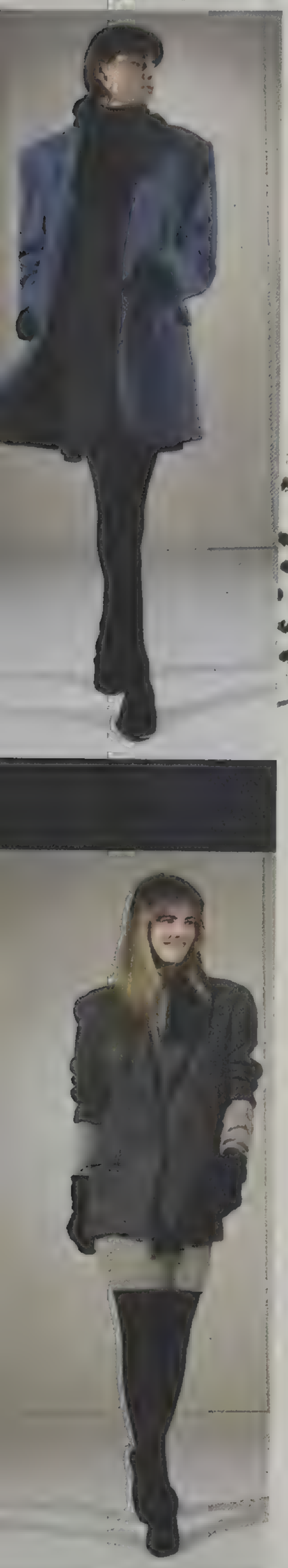
New dress alternative: shapely, body-close "shirt" of navy wool crepe (about $220).

Hair: Danilo for Oribe at Parachute; Marie Madeleine Savin.
Makeup: Mary Greenwell; Marie Madeleine Savin.
Details, last pages.

Roxanne Lowit

On-target day dressing at Anne Klein II— strong, streamlined, very polished

All checked-out, *sketch right*—small-fitting houndstooth "wrap" dress. About $155. Color in a coat, *below*, with black, neutrals. About $182.



Suit equivalent, *above*: jacket (about $220) over knit.

Rodger Duncan

Always a playful spirit at Cathy Hardwick —real clothes, real delight, day to day, day to dinner

Different coat dress, *above*—smaller, sparer, leggier. About $400.

Colorful coat answer, *sketch right*: the spice of bright orange, day to night. About $445.

Suit impact: jacket (about $420); skirt (about $140).

Unique approach to day from Patricia Clyne —smaller, softer dressing; unexpected answers, an unexpected edge

making it work!

Easy winner, *sketch left*—the updated trench, the season's coat-to-own. Calvin Klein Coats. About $635.

Standout signature looks at Calvin Klein Classics... standout value

Suit "classic," *below:* jacket (about $270); skirt (about $120).

Hair, Danilo for Oribe at Parachute; makeup, Mary Greenwell.
Details, stores, last pages.

Rodger Duncan

Roxanne Lowit

Photograph by Erwin Blumenfeld. Courtesy Staley-Wise Gallery, New York

stress Our mothers called it nerves; we call it stress, the fate of high-charged lives and heavy duties. Is it—by necessity? Here, the mind-body link from tension to "toxic" emotions. By Janice Kaplan

A certain level of stress is invigorating: active, involved women know that it is often more draining to have too little to do than too much. But we worry: stress has been implicated in everything from backaches and heart attacks to a suppressed immune system. Could it be that the activities we think energize us are really making us sick?

Probably not, according to most new research—which finds that we are not truly stressed by events but by our attitudes. "If you're enjoying your level of stress, feeling energetic and enthusiastic, it's probably not harmful," said Steven Locke, M.D., assistant clinical professor at Harvard Medical School and author of *The Healer Within* (Dutton). "The danger comes when external events overwhelm your coping ability, and you start feeling hostile or helpless. Those seem to be 'toxic' emotions."

Some women seem to move gracefully through life, whatever the difficulties or challenges; others are overwhelmed by any change. Most experts now believe that the widely popularized Holmes-Rahe scale, which measures stress by tallying stress ratings for life changes, is too simple. The question isn't how many stressors are present but how we handle them, what we do with tension.

A life that is intrinsically satisfying may be busy, demanding, and ultimately tiring, but it's not necessarily stressful in a way that's dangerous to your health. The key is that the payoff—in terms of money, ego, or personal satisfaction—has to be worth the effort. "No particular event or series of events will alter your health," said Steven Maier, Ph.D., professor of psychology at the University of Colorado, Boulder. "The question is how you perceive what happened and your ability to cope with it."

Silvia Olarte, M.D., associate professor of clinical psychiatry at New York Medical College, Valhalla, advises women to stop apologizing for their busy lives. "We don't always trust our own solutions and decisions," she said, "particularly if our professional commitments make the people in our personal lives disappointed or angry. We say that we have to do something when what we really mean is that we want to."

Feeling that we are in charge of our own destinies is key to emotional and physical well-being. Presented too often with traumas or crises that we can't control, we become frustrated and anxious and begin to feel helpless. Eventually our will erodes, we become depressed. Psychologists believe that such "learned helplessness" may be the ultimate stress: we feel that we have no control over our environment, that events are proceeding without us. In any situation when we don't have experience or feel competent, we experience physical symptoms *(Continued on page 354)*

PRESSURE POINTS . . .

ACTIVE answers

Survival in the fast lane requires an accelerated commitment to health. On these pages, new diet and exercise strategies to refuel, recharge . . .

(Continued) of stress.

Stress and depression may, in fact, be two sides of the same physiological coin. The link may be a brain chemical called corticotropin releasing hormone (CRH), which causes biochemical changes in the body. "When the brain recognizes something as stressful, there's a three-tiered response," said Mitchel Kling, M.D., psychiatrist and senior staff fellow, clinical neuroendocrinologist, National Institute of Mental Health. "CRH is released, and that causes the pituitary to release the hormone ACTH. That, in turn, stimulates the adrenal gland to produce cortisol. High levels of cortisol are also produced during periods of depression." Animal studies show that when CRH is released in low doses, the result is more activity and heightened awareness. At higher levels, animals seem disorganized and inhibited. Heart rate, blood pressure, and blood glucose levels all go up; appetite and sexual desire are suppressed.

What we know: the neurochemical changes that occur in response to stress also have an impact on immunity. For example, cortisol can directly bind to the receptors within lymphocytes (blood cells that battle infection) and alter their function. Several studies have shown that after a profound, uncontrollable event, such as the death of a spouse, lymphocyte function is impaired, the grieving person is more susceptible to illness and sudden death.

In one Harvard study, Dr. Locke looked at people who had experienced many life stresses and responded with symptoms of anxiety or depression such as nervousness, headaches, sweating. What he found: those with more symptoms showed less activity of NK ("natural killer") cells—the cells that recognize and destroy cancer or virus-infected cells—than people who had similar life stresses but fewer psychological symptoms.

"There's good evidence that how you cope with stress determines the impact on the immune system," said Dr. Locke. "People who are 'good copers' don't seem prone to the same immunologic changes as people who become overwhelmed by stress."

Possible implications of that are suggested in a study by two Canadian psychologists who implanted cancer cells in mice and *(Continued on page 382)*

A woman can feel stressed right down to her toes. Quickest defense? Maintaining good circulation: ankle rolls, foot flexing, propping up feet. For relief, foot massage sends a relaxing "charge" through the body, here, followed by the skin-smoother of a warm paraffin bath (at Georgette Klinger salons).

Beyond aerobics: The fifteen-minute total-body exercise

What's wrong with most exercise today? "It's either boring or doesn't adequately tone four major muscle areas—abdominals, inner and outer thighs, and hamstrings," says Toni Beck, executive director of The Spa at the Crescent, Dallas. A good exercise program should complement—not replace—a regular aerobic workout by focusing on strengthening, stretching, and toning muscles. For Vogue, Toni Beck put together a basic program (step-by-steps, page 162) designed to do exactly that—in as little as fifteen minutes, every other day (no more than four times per week to prevent injury). It can be done easily by beginners; to advance, add repetitions or weights. Specifics. . . .

- **Using a pole** as a resistance has the advantage of helping to stretch the body further without injury. It also helps to improve posture and balance.
- **Using a bench or a sturdy chair** is always the safest way to do abdominal exercises because hips are tucked under; lower body is slightly elevated in a way that assures the use of abdominal muscles, preventing back strain. Such "props" also help a woman to isolate inner and outer thigh muscles.
- **Doing fewer repetitions of each exercise correctly** is more important, says Beck, than doing multi-reps incorrectly. Feeling a little "pull" in the area you're working is okay; pain anywhere—especially in the back—is an indication that you should stop.
- **The number of reps for each exercise varies** depending on a woman's level of fitness. Most women should be able to begin with eight repetitions and move up gradually—to twenty-five reps. While "going for the burn" is not a good idea, most women should do two or three additional reps *after* beginning to feel a muscle "working."
- **To step up the program:** Once you've comfortably worked up to twenty-five repetitions of each exercise, add ankle weights. Begin with one-pound weights on each *(Continued on page 378)*

Frank Schramm

Exercise for health: Being well is the goal before fitness

The latest perspective on exercise: there may well be differences between exercising for fitness and exercising for general health. Specific goals you can achieve through moderate exercise: losing weight, lowering blood pressure and blood cholesterol, improving bone health. "Attaining these health goals appears to require less intense exercise than exercising to achieve a high fitness level," says Steven Van Camp, M.D., medical director, adult fitness program, San Diego State University. "What counts is regularity and consistency," says Dr. Van Camp. "Those elements are more important to your health than high intensity."

Regular, low-intensity exercise may offer significant cardiac protection. For example, Dr. Ralph Paffenbarger's much-cited Harvard alumni study found that *habitual exercise was one of the best predictors of low coronary artery disease.* Burning a minimum of two thousand calories a week through exercise—of whatever kind—seems to confer greatest benefits. According to Dr. Van Camp, you can gain that health protection "without the orthopedic risks often associated with getting fit." His suggestion: find an activity you like, do it *regularly* at *moderate* intensity. For example, walking briskly three miles a day burns roughly two thousand calories a week and may improve your health.

Regular low-intensity exercise may also increase energy/stamina level for normal daily activities. Each body adapts to a habitual activity level: if you're usually inactive, everything you try to do seems hard and demands more stamina than you have. "People who are always tired think they should lie down and rest more," said James Skinner, Ph.D., director, Exercise and Sport Research Institute, Arizona State University. "What they really need to do is to increase their activity."

The flip side of exercising for health is the fear that strenuous activity could lead to a heart attack or even death. Dr. Van Camp points *(Continued on page 378)*

ACTIVE ANSWERS

Fast-track fitness

Workouts to de-tense, reduce work stress

Few methods of relieving stress seem as consistently effective as exercise. Exercise changes our emotional outlook, helps us to cope better with the stresses of daily life. It also affects our chemistry and may interfere with the physiology of stress.

Gaining mastery over your body gives you a sense of control in the rest of your life. When you know you can change your physical condition, you feel more powerful, confident, less at the mercy of external pressures. If stress is a sign of feeling helpless and unable to cope, exercise is a clear antidote.

"Exercise appeals to people's basic instinct for success," said Michael O'Shea, Ph.D., director, Sports Training Institute, New York City. "When you're with a trainer, you spend the same amount of time and exert the same amount of effort at each session. After a few weeks, however, you realize that you're doing five times as much work as you did on day one."

Martin Seligman, Ph.D., professor of psychology at the University of Pennsylvania, has pointed out that the best way to battle the stress and depression that result from feeling helpless is to become competent in a particular area. "I suggest that it is only when an individual matches his ability to a harsh standard and overcomes, that ego strength emerges," he said. "A sense of worth, mastery, or self-esteem cannot be bestowed. It can only be earned."

When you pedal an exercise bike or jog a mile, you're setting a standard for yourself—and pushing beyond it. "You're doing something for yourself that matters," said O'Shea, "and even if you hate getting in shape, you feel good about yourself once you do."

O'Shea now runs on-site gyms for several major companies and finds that executives bring the same sense of urgency to getting in shape as they do to closing a deal.

"We don't offer saunas or whirlpools," he said, "because our idea isn't that you need to relax—but to get fit as efficiently as possible."

Many find that the physical confidence that comes from being in *(Continued on page 382)*

True grit

Nine women, over thirty and not very fit, tough it out in the wilderness on an Outward Bound adventure. By Irene Borger

Years ago, when I first heard of Outward Bound, the wilderness training school, I rolled my urban eyes at the thought of surviving in the wilds. Machismo failed to interest me. Or so I thought, until I learned about Outward Bound's all-women trips. Poring through catalogues offering mountaineering, river rafting, and junkets by canoe, I realized I was *dying* to have an escapade. Never imagining I had an ounce of tomboy energy, last summer I uncovered a mother lode: during eleven days of learning to sail and rock climb in Maine's coastal wilderness—on an Outward Bound program designed especially for sedentary women over thirty.

GEARING UP

A letter from Outward Bound warns that participants find greater opportunities to explore mental/emotional capabilities if they arrive in shape and suggests strengthening arm and stomach muscles, increasing aerobic capacity, and toughening hands by "paddling or rowing, chopping wood, working with ropes." Already hiking and regularly doing yoga, I add push-ups to my regime. Two weeks before leaving, I pull a ligament in my lower back. "Can I still go?" "Yes," says a kind, firm voice over the telephone. "Someone with one leg did the course, so did someone who is blind. Make sure you can make the commitment."

The night before my adventure begins, the Amelia Earhart in my psyche gives way to Annie Hall. "I won't have the stamina," I write in my journal. "I'll fall off the boat; I'll lose a contact lens. I won't be able to be with a group. They'll hate me if I can't carry heavy loads. And what is this motto 'To Serve. To Strive. And Not to Yield'? What if I *want* to yield?"

Once in Maine, there's no time for worrying. We get our gear, pack our duffels, load the thirty-foot boat that's going to be home. Participants take swimming tests in the freezing ocean; I hate jumping off the dock. Someone else who can't swim uses a life jacket and valiantly paddles to shore. Sponta-

Bob Hiemstra

neously, we cheer her on.

Our boat, a ketch, has two sails, no motor—*we* supply the power whenever the wind dies down. From the moment we leave shore, we learn the meaning of teamwork: Four at a time, we take turns rowing, using all our strength to maneuver the single massive oar. Our instructors, called Watch Officers, are like camp counselors. Margaret Nugent, first in command, is svelte, nervy, thirty-five. With her Coast Guard license and ballet training, she rows in strong, fluid arcs. As she barks out orders for setting the sails, half of us are trying to remember which side is starboard, which is port. What does "head into the wind" mean?

By evening, we're moored and watching the moon rise over Ash Island, one of hundreds of islands dotting the Maine coast. Each of us takes a turn keeping watch during the night and uses a lead line to check the ocean depth to make sure we're not drifting. The woman on 3:00 A.M. watch wakes me at 4:00; the rest of the crew, sleeping on top of the oars on deck (there are no cabins on this boat), awaken with the dawn. There will be breakfast soon and our daily meeting; but first we each must jump off the boat—our bath, our wake-up call, our first heroic trial. Which is worse—leaping into the black, chilly water or trying to climb back into the boat? My arm strength ebbs when I try to get myself on board, and my appreciation for community grows as I'm drawn up with a helpful tug.

OVERCOMING FEAR

Helen Fouhey, second mate, is lithe, thirty, nearly always tuned to the group's rhythms and needs. Judy, a forty-three-year-old music teacher who's lost thirty pounds in the last year, is hungry for physical challenge. Carolyn, thirty-nine, a hospice nurse, is considering a career change and wants to gain confidence before she takes the plunge. Sally, at forty-eight, is a widow—"Everything was beginning to fall apart. I needed to do something just for myself." Executive director of a Washington-based foundation, Lael, forty-five, admits, "It's been the worst year of my life." Someone else speaks of a husband's financial reversal and of her uneasiness at going back to work after many years at home. Barbara, in great physical shape and the oldest at fifty-six, gets to the point: "What keeps me from my full *(Continued on page 381)*

Barbara Erbland

On the wilderness trail: a determined Judy Binder, right, tackling Outward Bound's ropes course, testing guts, arm strength, balance. "Confidence boosters" that followed: rowing eight hours straight, seventy-two hours on an island alone, jumping off a cliff into water

Spa sprint

No weight change—or muscle—is made in a weekend; but the newest spa break is a fast one. By Shirley Lord

Press the rewind button. Recharge motivation. Re-evaluate priorities and learn how to relax again. Today, that's what thousands of active women who consider themselves "reasonably fit" are looking to do when they check into a spa. Increasingly, there are new programs and spas to meet their demands for shorter stays: new one, two, or three-day "refresher" programs and come-when-you want/leave-when-you-want fitness plans.

Of course, there are and always will be strictly supervised, nonpermissive spas of great caliber such as the Golden Door (Escondido, CA; 619/744-5777) or Rancho La Puerta (in Tecate, Baja CA; 800/443-7565 for reservations, 800/422-7565 in California), with prescribed one- or two-week stays. "I'm interested in making life-style changes," says founder Deborah Szekely. "Going to a spa for three or four days is a break; it's unwinding. There's newness and excitement, but you don't have time to learn how to apply it. Short programs are like fast foods; the satisfaction isn't lasting." This kind of results-producing spa, unsurprisingly, often has long waiting lists. When unable—or unwilling—to schedule months in advance or to invest a week of time, busy women are turning to other spa options: to shorter new programs at spas where they can simply "sign on" for a treatment or exercise class in the same way they might book a court for tennis, a trail for riding, a table for dinner (calories counted/no alcohol).

Los Angeles-based architect Carole Krechman, partner and executive vice president of World China Trade, Inc., is in charge of the first American complex of hotels, apartments, and shopping center to be built in Beijing, and that means a monthly "commute" to China. To overcome jet lag and feel fit, she regularly drives eighty minutes from her home to Sheila Cluff's The Oaks at Ojai (805/646-5573) for a two- or three-day stay. "I love it because it is so low-key. There is something to do every minute—fitness classes, water exercises, yoga, dance—but they don't bug you to do anything," Carole says. "Now that I am in my forties, I find Sheila's low-impact aerobics more beneficial than the 'show off,' strenuous kind I used to do."

Heidi Miller, who heads a $60 million nonfat/low-fat yogurt company (selling in eighty stores in four states), checks into one of Sheila's spas for a couple of days every three or four weeks. (The Palms At Palm Springs—619/325-1111, also under Sheila Cluff's direction, is as low-key as the Oaks, with rooms and gyms built around a large pool. A daily room rate includes the use of spa facilities and programs.) Heidi particularly likes the new aerobic body-contouring classes and working out with light weights. Both women find taking time out at a spa the fastest way to re-establish their fitness resolutions. With no distractions, no alcohol, extra movement, and low-

(Continued on page 383)

Denis Piel

Solitude, cleansing, calm: a spa experience for the '80s. Here, at a Japanese bathhouse

Nutrition know-how

Does your doctor have enough? Here, the crucial questions. By Judith Schmid

At your last medical checkup, your doctor probably looked for early signs of cancer, osteoporosis, cardiovascular disease. Chances are, no questions were asked about your diet, nor did the doctor take the time to explain to you how diet affects disease risk.

"Unfortunately, many doctors don't routinely talk with women about nutrition—even though it should be our job to help them use diet as a tool to promote health and to prevent disease to the greatest possible extent," said Richard Rivlin, M.D., chief, nutrition service, Memorial Sloan-Kettering Cancer Center; professor of medicine and chief, nutrition division, The New York Hospital-Cornell Medical Center, NYC.

To find out why, nutritionist Barbara Levine, Ph.D., surveyed hundreds of doctors across the country. "Most claimed they don't have the *time* to offer dietary advice," said Dr. Levine, assistant professor of medicine, Cornell University Medical College and director, Nutrition Information Center, The New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center.

But according to Dr. Rivlin, lack of concern about diet reveals a gap in doctors' education. "Until quite recently, medical schools offered little nutrition training, so most doctors are not attuned to the idea that diet is an important part of disease prevention." Young and healthy women are especially unlikely to evoke concerns about nutrition because doctors tend to focus on treatment, not prevention, Dr. Rivlin said.

Why don't health-conscious women broach the subject themselves? "Many women feel intimidated by physicians—which may make them hesitate to discuss health concerns their doctor has never asked about," commented Janet R. Maurer, M.D., assistant professor of medicine, University of Toronto and director of clinical respiratory services, Toronto General Hospital; author of *How to Talk to Your Doctor* (Fireside/Simon and Schuster).

According to Dr. Maurer, doctors often rely on patients to make the first move. "If a woman shows she is concerned about nutrition and asks good questions, most doctors will be glad to help her develop a healthful diet."

Before a scheduled appointment prepare a food diary, recommended George Blackburn, M.D., Ph.D., associate professor of surgery, Harvard Medical School; director of the Nutrition Support Service, New England Deaconess Hospital, Boston. "Write down the foods eaten in a typical day, with particular attention to portions. This will allow a physician to estimate whether the balance of carbohydrates, fats, and proteins in a diet is correct."

To get the most out of the discussion, prepare a well-organized list of questions, Dr. Maurer advised. Some basic nutrition queries:

(Continued on page 378)

Right: Sleek black one-sleeve bodysuit/leopard-print panel from Gottex lingerie, of nylon/spandex and chiffon. About $60. Bonwit Teller, Neiman-Marcus; I. Magnin. *Left:* Lace, velvet, and stretch all over. Fernando Sanchez's bodysuit, about $110. October at Bergdorf Goodman, Paz & Spann, Birmingham MacBeagar, Scottsdale AZ; The Smart Shop, Houston; Lisa Norman Lingerie, West Hollywood and Santa Monica CA, Credits, Canada. The colourpages Fur, Orbe. Orbe at Paracuata, makeup, Francois Nars. Details, stores, last pages

body TALK

What goes on under the season's

stretch-sleek clothes? Something sleeker,

stretchier. The new all-body body suit. To hold.

To shape. To let you feel different,

move differently...no matter what you're wearing

body talk

Left: Norma Kamali's shapely body suit in black stretch; an underwire-bra top, thong-cut leg. Of antron/Lycra; about $65. OMO Norma Kamali and OMO Soho, NYC. . . . *Right*: The thong body suit in sheer black stretch lace, with a bare-back halter neckline. Hanky Panky. Of nylon stretch, about $20. Ultima Lingerie, NYC; Lingerie by Lisa, Coconut Grove FL; Lisa Norman, Santa Monica CA. . . . *Beauty Note*: More body talk—from Valentino. His new signature-scented Body Creme—smoothing, luxurious, and it leaves a subtle all-over glow! Details, last pages.

getting it
all together...

a mini-wardrobe that works

Perfect AM/PM dress, *opposite, bottom,* in travel-proof, year-round merino wool jersey—"the days of changing closets each season are over!" Pattern #1958. . . . Also in merino wool jersey, *center,* a small, new-shape wrap top. Pattern #1961. Here with elasticized wool crepe trousers. Pattern #1962. (Above fabrics, Landau Woolen.) . . . The white silk charmeuse body-suit shirt, *top,* that starts—stars in—countless looks. Pattern #1961. (Hi Fashion Fabrics.) All fabrics available September. Hair, Gad Cohen, Gad Studio, NYC; makeup, Joe McDevitt for Bumble and Bumble. Details, pattern and sewing information, stores, see last pages.

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't—with the stars of the season, new jackets: pulling a look together day or night, indoors and out. . .going for color. . .skirts. tops, shirts—all the key pieces

What's in a jacket? Quite a lot, right now. A jacket is the pivotal piece for the coming fall season. It delivers a sense of presence to day dressing, easily creates a look. And it does so with the smallness in shape, the correctness in attitude and precision in execution that typify tailoring this season.

The jacket now to look for? **Look for one that's softly fitted, precise, often small at the waist. The best jackets come with a proper shoulder line and in a classic color and pattern**—black, navy, charcoal, taupe, a muted tweed, a pinstripe.

You may well find that jacket from some unexpected sources—from designers you don't associate with classic tailoring. Look at the short, trim, taupe buttoned jacket from Azzedine Alaïa (5). Or the longer, leaner, narrow-at-the-waist pinstripe from Jean Paul Gaultier (2). Neat, contained, confident, they're barometers of the direction the best jackets are taking for fall. And their curvy shapes take them from anything strict or "menswear" to "feminine" dressing.

The attractiveness—and designer focus—in jackets extends to pieces for outdoors, too. Jackets in fur or shearling are receiving a similarly refined treatment for fall, a smaller proportion. Far from rugged looks or weekend "gear" dressing, these new jackets are meant for city streets, not for the woods. You can see it in Maud Frizon's small Persian lamb jacket zipped up the side and sleeves (1); in Montana's hooded olive shearling that stops at the waist (3); or, in deep khaki fox (4), Montana's new short, curved jacket. With all the bearing and polish of the best daytime city-suit jacket, they easily finish a look. This season, **coloring is often a little untraditional, too: look for fur and shearling in darkened—deepened shades—of navy, loden, khaki.**

What do you wear with them? With a jacket for office, or city street, for day or evening? For starters, a short narrow skirt—in leather, in wool with a bit of stretch. That skirt may come with a high waist, have a somewhat curvy shape. Or you might wear a wool jersey or flannel trouser that's narrow and softly tailored. The same cropped jacket with a leather skirt by day may go over a black lace skirt and white shirt at dinner.

Under a jacket this fall, you'll invariably want something crisp, something "clean." A classic Brooks Brothers white cotton shirt (2) with collar open, cuffs pulled down beneath the jacket sleeves is one option. A crewneck pullover in a thin, flat wool or jersey provides another pure, precise base—as does a plissé wool top with the ease of a sweater.

Pieces in place, the time arrives to add one's own style. Often, **this season, impact comes from a terrific new bag.** Handbags for fall come in arresting colors, interesting textures, sculptural shapes: a slick red lizard triangle (1), a deep blue-green leather pouch (5).

Pleasure might come from a pair of leather gloves, unconventionally designed (1), a chrome yellow scarf knotted at the neck (2), a muffler flung over a jacket. This fall, rather than noticeable earrings or necklaces, you're apt to reach for a terrific watch, wide cuffs, collections of link bracelets (1). Accessories for fall hold considerable promise—for a lot of drama, unlimited personal style, a bit of fun. With semi-sheer black or other darkened stockings, with high-heeled lizard or suede "perfect" pumps, you'll be turned out for office day, for "dressed" lunches, for most dinners with style. That style simply starts, more often than not, with a jacket.

TED LAPIDUS

PARIS

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health style

Alcohol alert...one-on-one dieting...exercise and sun...scuba workouts...anti-aging foods?

As new facts about risks of even "social" drinking emerge, more and more women are re-evaluating their own drinking habits. How to recognize whether alcohol has become a problem in your life? "If a woman herself, or someone close to her, is concerned about her drinking, she probably has a problem," said Lois Chatham, Ph.D., director of the division of extramural research for the National Institute on Alcohol Abuse and Alcoholism (NIAAA). "I often suggest three rules for women: don't consume more than two alcoholic drinks at a time, don't drink every day, and don't try to 'keep up' with a drinking companion. If you set these rules as your goals—and then you repeatedly can't follow them—you probably have a problem."

Other signs that drinking alcohol may be becoming a problem....

- You drink to relieve stress, to "solve" problems, or because you are feeling depressed.
- You drink to help you sleep—and often suffer insomnia as a result of drinking.
- You plan activities around alcohol, and often drink more than you intend.
- You drink before going to a social event, though you know that alcohol will be served there.
- You drink in a habitual pattern (every day or every week at the same time) and find it difficult to change this behavior.
- You sometimes don't recall things you've done or said while drinking, or feel embarrassed by what you do remember.
- Your tolerance for alcohol has increased over time.
- You often have diarrhea, indigestion, or nausea owing to drinking.
- Alcohol has interfered with your ability to fulfill everyday responsibilities and to get along with others.

If you suspect that you have a drinking problem, consulting your physician may be a first step in seeking help. For more information, there are two good booklets to send for: "Woman to Woman, Alcohol and You," the Association of Junior Leagues, Inc., 825 Third Avenue, New York, NY 10022; "Alcohol and Women," The Resource Center, The American College of Obstetricians and Gynecologists, 600 Maryland Avenue SW, Suite 300 East, Washington DC 20024. (Enclose a self-addressed, stamped envelope.)

video "house calls"

Latest trend in home health guides: videocassettes that address specific concerns, including several endorsed by major health organizations... The American Heart Association's (AHA) "In Control: A Home Video Weight Loss Program" can serve as an electronic "support group" for improving diet and exercise habits (about $60 for two cassettes, through local AHA chapters). "Prevent Back Pain" (Warner Brothers, $39.95), endorsed by the American Academy of Orthopaedic Surgeons, offers an at-home exercise program to promote back health (at some video stores and pharmacies). Two programs to help smokers who want to quit: The American Cancer Society's "Fresh Start: Twenty-One Days to Stop Smoking" (Simon and Schuster, $29.95—in video stores or by telephone order at 1-800-446-3500, operator 866) and the American Lung Association's (ALA) "In Control: A Home Video Freedom from Smoking Program" (about $60 from ALA chapters).

DEEP THRILLS

Scuba diving, a sport once regarded with apprehension by many women, is gaining popularity: Women now comprise one-third of the 2.5 million certified divers in the U.S. The attraction? "It's a chance to immerse yourself in a different world, and the body's weightlessness underwater gives the sensation that you're flying," said Richard Strauss, M.D., associate professor of medicine at Ohio State University. "It can also provide a good workout for legs."

Is scuba diving safe? "If you're well trained, scuba diving is probably no more dangerous than driving a car," said Dr. Strauss. "Problems can result when poorly trained divers panic underwater. If they hold their breath and head for the surface too quickly, they can overexpand their lungs, ripping lung tissue, sending air bubbles through the blood vessels—which may lead to stroke-like reactions."

More common are ear problems caused by rapid changes in pressure. "Trained divers learn to equalize pressure across the eardrums before descending deeper into the water, and that usually prevents any serious damage," said Dr. Strauss.

Who should *not* scuba dive: pregnant women, or anyone with chronic ear problems, active asthma, epilepsy, or certain other medical conditions.

Scuba diving certification programs usually include classroom, pool, and open water instruction. For more information, contact the National Association of Scuba Diving Schools in Long Beach: CA; 213/595-5361.

Pain in the Neck? Periodic neck pain or stiffness, a common complaint, is usually caused by spending long hours with your head hunched forward or at a tilt. "These positions can lead to neck muscle fatigue and pain," said Neil Kahanovitz, chief of back surgery, Hospital for Joint Diseases Orthopedic Institute, NYC.

Maintaining good posture throughout the day is the best prevention. "Whether you are standing or sitting, your shoulders should be raised and back, ears in straight line with hips," Dr. Kahanovitz said.

Also important: keep your neck moving. Do a daily routine of classic neck rolls (start with chin parallel to one shoulder, sweep slowly across the chest to other shoulder). To strengthen muscles, place left hand against side of head, push head against hand (without moving) to the count of ten seconds. Repeat with right hand.

If your neck becomes stiff and painful, *resist the urge to keep it still:* continue gentle rolls. If necessary, apply heat to the neck and take an analgesic before exercising. If pain radiates into arms when you move your head or lasts more than two weeks—or if you have had orthopedic problems—consult a physician.

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aving a "personal nutritionist" has become a badge of a woman's commitment to changing her diet for the better—whether to lose or gain weight or simply to eat more healthfully. The catch: because there is no nationwide legal definition of the term "nutritionist" in the U.S. today, supposedly "expert" advice is not always medically sound.

How to tell if a nutrition counselor is truly qualified: at minimum, she or he should be an R.D. (registered dietitian)—a designation that the person has completed at least a bachelor's degree program in food, nutrition, or other related fields, has taken a qualifying examination, and has completed an internship in a hospital or other clinical setting. To maintain R.D. certification, dietitians must take a certain number of continuing education courses within every five-year period. Although a master's degree or doctorate in nutrition is not essential, over half of all R.D.s in the country now have advanced academic training.

Your personal physician often can provide you with a referral to a qualified nutritionist in your area—and the best registered dietitians in private practice frequently require a consultation with a woman's doctor before setting up an eating plan. Other referral sources include corporate medical or fitness departments and hospitals or university medical centers, many of which not only have inpatient nutrition departments but also outpatient preventive-health centers. The American Dietetic Association (ADA) can check on a nutritionist's credentials and provide you with referrals to qualified experts in your area (check for a local ADA listing or send a stamped, self-addressed envelope to the ADA Department of Nutrition Resources at (208 South LaSalle Street, Chicago IL 60604). For more information on this subject, including advice on questions to ask your doctor about nutrition and how it affects your health, see page 359.

Pre-Lunch Break

Some women find that gaining control over their eating habits is compounded by the fact that they feel hungry *before* lunchtime. One solution practiced at California's Golden Door spa: sipping a low-sodium vegetable broth at 11:00 A.M. Stored in the refrigerator, it makes a refreshing cold soup; served hot, it has another advantage: because it's sipped, it prods a woman to relax. . . .

3 cups vegetable trimmings (celery, carrots, parsley, zucchini, mushrooms, lettuce, spinach)
8-10 fresh tomatoes, liquefied in blender
1 diced onion
½ tsp. ground sweet basil
2 bay leaves
1 garlic bud (separate cloves)
2 cups of liquid from steamed vegetables, or water

Put all in stockpot; boil for 20 minutes; strain through colander. Store in refrigerator; serve hot or cold. 8 servings; 35 calories per serving.

Part of the appeal of foods prepared with herbs and spices is the variety of flavors that can be achieved without unneeded salt or fat. Hot spices can be especially enticing to dieters who are bored with often bland low-calorie fare. But overdoing the hot stuff may be counterproductive, warns Brian Morgan, Ph.D., assistant professor of nutrition at the Institute of Human Nutrition, Columbia University College of Physicians and Surgeons. Extremely hot or spicy foods—such as Szechuan dishes, Indian curry, dishes seasoned with mustard, or jalapeño peppers—are known to irritate the stomach lining and can cause contractions similar to "hunger pangs." This reaction can not only cut down on a meal's satisfaction, said Dr. Morgan, but can also lead to an increase in your appetite later on.
The best clue to minimizing this effect comes from the traditional ways many spicy foods are served. Pairing hot spices with less highly flavored selections (e.g., chili in a plain flour tortilla, vegetable/chicken curry over white rice) can actually "dilute" the spices and lessen the hunger-pang effect, said Dr. Morgan. If you're trying to lose weight, it may also be wise to limit the amount of volatile spices you use per meal and eat "fiery" foods no more than once or twice a week.

HOTELS: MAKING YOUR STAY SAFER

News reports of hotel fires have raised travelers' concerns about away-from-home safety—and have prompted some hotel chains to upgrade their fire-protection programs. By the end of this year, for example, Marriott expects to equip all its U.S. guest rooms with automatic sprinklers (considered to be one of the best anti-fire devices); guests checking in to certain Four Seasons Hotels are shown a five-minute video on their room TVs pointing out locations of alarms, sprinklers, and safe escape routes.

While safety experts praise such efforts, they also urge hotel guests to take preventive steps on their own. Here, advice from Carolyn Daly of the National Fire Protection Association. . . .

- Be aware that, because local fire codes vary, all hotel rooms may not be equipped with smoke detectors. Frequent travelers may want to buy portable smoke alarms (some are as small as six inches long; those marked "UL-approved" meet standards established for full-size smoke detectors by Underwriters Laboratories).
- Read the emergency information posted in your hotel room. Locate the nearest exit staircase and count the number of doors between your room and the exit. Room numbers and exit signs may be obscured in smoke-filled corridors.
- Keep your room key on the nightstand while sleeping rather than in your purse. You want to be able to find it quickly in case of a middle-of-the-night alarm—or you could lock yourself out only to discover that your room would be safer than the hallway.
- Never smoke in bed. While this may sound simplistic, almost 50 percent of hotel fires are caused by careless smoking.

BERRIED TREASURE

It's the shortcake you've been longing for. Ruby red strawberries in a light syrup over fluffy yellow cake. The crowning touch? A pearly puff of whipped topping.

And while you're treasuring every morsel, imagine this: German Chocolate Cake, richly capped in a chunky coconut-walnut icing, and Strawberry Cheesecake – smooth, silky, sensational.

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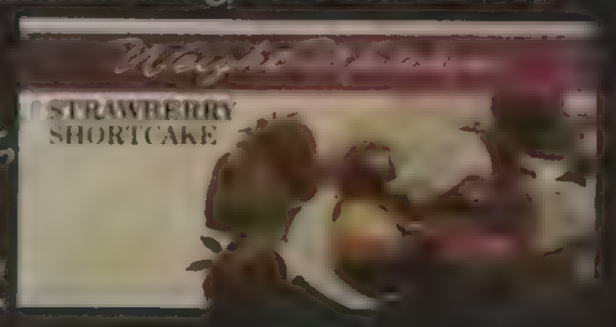

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health style

Your diet: anti-aging eating?

BY JUDITH S. STERN, Sc.D.

In recent years, the search for a "cure" to aging has centered on nutrition, with hopes that eating the "right" diet will lead to a longer, healthier life. However, causes of aging are unknown, and there is little scientific agreement over what the "right" diet is.

Most "anti-aging" diets aim to prevent obesity, a condition that increases risk for heart disease, some cancers, diabetes, and hypertension. Yet there is debate as to the "best" weight associated with longevity.

Animal studies have shown that limiting the amount a rat eats throughout life will increase its life span by retarding age-related diseases and enhancing immune function (which normally declines with age).

Recently, Roy L. Walford, M.D., professor of pathology at the UCLA School of Medicine, restricted food intake in adult mice and found that they lived 10 to 20 percent longer and had fewer cancers than control mice. Based on this work, Dr. Walford, in his book *The 120 Year Diet* (Simon and Schuster), advises an adult to lose weight gradually, over four to six years until you are 10 percent (if you are already slender) to 25 percent (if you are obese) below "set point" (the weight you would be if you didn't diet). However, results from animal studies don't necessarily apply to people, and it is unwise to follow this advice if you are "normally" lean (weight loss may be hazardous), or if you are very overweight (a 25 percent weight loss may not be enough).

In contrast, epidemiological research by Reubin Andres, M.D., clinical director of the National Institute on Aging, suggests there is not any one "best" adult weight; for some older women it may be healthier to be slightly over their "goal" weight. He advises women in their twenties to be slightly leaner than weights in the Metropolitan Life Height and Weight Tables; around forty, "best weight" is about the same as in the tables; thereafter, it may be safe to gain about a pound a year through age sixty. "It is nonsense to advise a healthy middle-aged woman to gain weight; but if nature put you on the fatter side, or you gained a little weight as you aged, it is not necessarily bad," said Dr. Andres. "Excessive dieting may hurt you psychologically and physically." Many women smoke to control weight, but health dangers of smoking are far greater than those of being slightly overweight.

Lowering fat in your diet is another goal of many "anti-aging" plans. There's evidence that high-fat diets increase risks of breast and colon cancers. In one animal study, a diet typical of the American diet, with 40 percent calories from fat, promoted development of breast cancer; after ten weeks during which fat was reduced to 10 percent, tumor development was inhibited. There is debate whether fat itself or excess calories contributes to increased tumor development.

The issue becomes more complicated when one considers types of fat. While consuming more polyunsaturated—and less saturated—fats has been linked to decreased heart disease risks, animal studies indicate that polyunsaturated vegetable oils may promote development of cancer tumors.

This contradictory pattern may also be true for alcohol. In a study published recently in *The New England Journal of Medicine*, breast cancer risk was 60 percent higher in women who had one or more alcoholic drinks daily than in non-drinkers. In contrast, other studies have shown that drinking one or two alcoholic beverages per day may lower heart disease risks.

Some popular—but unproven—anti-aging strategies recommend supplements of "anti-oxidants" (e.g. vitamins E and C, selenium and beta carotene), elements thought to reverse effects of "free radicals" (by-products of metabolism that may damage cells and possibly accelerate aging). Deficiencies of these nutrients may contribute to decreased life span, but taking large amounts of any of these nutrients can produce side effects and is not recommended.

Since the relationship between diet and longevity is complex, moderation is key; and it may be best to follow these guidelines...

- Maintain a lean but not extreme weight by eating a variety of foods high in nutrients and fiber but low in calories.
- Cut back fat to 30 percent of calories, divided evenly among saturated, polyunsaturated, and monounsaturated fats.
- Discuss your family medical history with your doctor; and tailor your diet accordingly.
- Limit your intake of alcohol and salt.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis.*

SUN SMARTS

The reasons for a woman to avoid too much sun exposure seem to be mounting. Latest concern: the real dangers of exercising if you have a sunburn. "Exercise can worsen sunburn symptoms—redness and pain, fever, nausea, and dizziness—that occur as the body gears up to repair sun-damaged skin," said Wilma Bergfeld, M.D., head of clinical research, department of dermatology at The Cleveland Clinic Foundation. "The appearance of redness is actually the result of the rush of blood to the skin—and away from vital organs—which can cause weakness or lightheadedness. Body fluid leaks from blood vessels into tissues, leading to swelling and mild dehydration. During exercise, more blood flows away from organs in order to fuel working muscles, exacerbating 'sunburn sickness.' In addition, a sunburn temporarily damages sweat glands in skin, throwing off the body's natural cooling system and increasing risk of overheating during exercise," says Dr. Bergfeld. Adding to skin's visible damage—the friction of clothing or exercise equipment rubbing against skin can increase peeling, cause or aggravate blisters. Dr. Bergfeld recommends avoiding activities that speed heart rate and produce heavy sweating (jogging, aerobic dance, weight training) until symptoms subside (two to four days). When you do exercise, stop immediately if you feel warm, lightheaded, or if skin feels hot, stinging. Swimming in a freshwater lake or stream can cool sunburned skin, but chlorinated or salt water may cause further irritation. Nothing can "cure" a sunburn or prevent peeling; but aspirin relieves pain and inflammation, and a light emollient can soothe skin, smooth away "flakes," said Dr. Bergfeld. "However, creams should never be used before exercise; they block pores, making it even more difficult to unload excess heat." (To prevent sunburns apply alcohol-based sunscreens before exercising outdoors.) **—ANN RANARD**

What makes some people so damn sure of themselves.

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health style

Your well-being

BY BARBARA LANG STERN

Shortly before his death, it's reported, superstar Richard Burton said that, inside himself, he felt he was just a poor boy from a Welsh mining town who didn't really deserve all his fame. You may have experienced similar qualms when being introduced at a meeting or a party or on a platform as a speaker, thinking "Is the person being described really me? Can I live up to these people's expectations?"

When this sense that others see you as wiser or more competent than you think you are was studied in 1978 by psychologists Pauline Clance and Suzanne Imes, they named it the "impostor phenomenon" and thought it was peculiar to women; but recent research suggests that the reaction affects both sexes at all levels of success.

"I did a controlled study based on men and women, blacks and whites, and found no gender or race differences," said Joan C. Harvey, Ph.D., who with Cynthia Katz wrote *If I'm So Successful, Why Do I Feel Like a Fake? The Impostor Phenomenon* (Pocket Books) and is also clinical associate in the department of psychiatry, University of Pennsylvania School of Medicine. "People who saw themselves as being in a career that was atypical for their gender scored higher in impostor feelings. Similarly, people who had achieved a higher level of education than their parents, or had risen to higher social and economic levels were susceptible. *Atypicality was the determining factor.*"

The great impostor: do you feel less qualified than others think you are?

In its full-fledged state, writes Dr. Harvey, the problem is "based on intense, secret feelings of fraudulence in the face of success and achievement." You may feel you don't deserve your success, that you're a phony; you believe that your accomplishments are due to luck, charm, manipulation or almost anything *except* the ability relevant to your achievement; and finally, you fear that you'll be exposed as a fraud.

If you are "upwardly mobile" but your parents encouraged you to outdo them, or to be yourself, you may have a greater capacity to accept objective evidence of your ability and incorporate it into your self-concept. Yet, Dr. Harvey notes, when you see yourself growing beyond your roots, away from your parents, you may face a kind of separation anxiety and identity crisis.

For security, you may cling to the view of yourself as your parents' child. The price can be an incomplete self-image that makes you feel like an impostor. Unconscious worry that your accomplishments show a lack of loyalty to your parents, or fear of being punished for what your unconscious forbids—surpassing or replacing a parent—also may make impostor status feel safer than acknowledging real success.

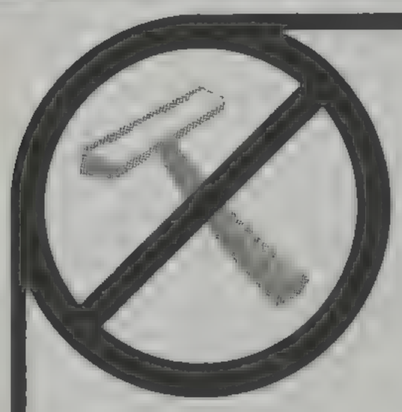
In order for impostor feelings to lose their allure, you need to "own" all parts of yourself, from the uncertain child to the accomplished adult, and integrate them. Talking with your parents about ways in which they differ from their parents may help both generations understand that connection need not mean repetition of a life style.

What also helps: getting in touch with your "inner child," talking to that part of yourself, uncovering your fears of separation and abandonment, and providing an opportunity to reassure the child-part of you that you have new strengths, dimensions.

When your actions demonstrate your growing competence yet your self-image remains fixed, it's usually an unconscious attempt to protect yourself. Women in positions traditionally held by men may unconsciously cling to the feeling that they're impostors as a means of not facing their success in a "man's role," and their anxieties about becoming unfeminine. Only after confronting and reducing such anxieties—through discussions with colleagues or counselors, or by studying examples set by other women—are you apt to be free to accept the legitimacy of your accomplishments.

To reinforce this sense of having earned your success, review the effort you put in to get where you are, the talent and potential you possess. Examine the image you're trying to live up to: even highly successful people aren't totally confident. "Your ego ideal is a goal you strive toward but, by definition, never achieve," said Dr. Harvey.

VOGUE, August, 1987



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THE SPIRIT IN ESPRIT

(Continued from page 345)

in Esprit offices, he shapes everything Susie doesn't, from how the phone is answered ("Hi, Esprit") to designer Joseph Paul D 'Urso's plans for their super-store in Los Angeles.

Inside Esprit headquarters, near the San Francisco waterfront, there's open-plan workspace. Only executives have enclosed offices, but their walls are glass. Susie's office is small, compact, and the door is always open. With her bright eyes, no makeup and tousled hair, sneakers and pants, she could be any one of Esprit's cheerful office workers who smile or wave as they go by. But Susie Tompkins is a woman of definite opinions who believes very much in herself and in the power of women to change the world.

Elsa Klensch: *How old were you when you became interested in fashion?*
Susie Tompkins: I don't remember being especially interested in fashion. Not long ago in New York I ran into a friend I hadn't seen in twenty years who recalled that in school I always had on dirty sneakers, long black skirts, and a sweatshirt stretched out of shape. I guess I wasn't as interested in fashion as I was in personalizing my clothes. I think my fashion philosophy grew out of the fact that from a very early age I had to wear a school uniform. That taught me how to personalize—to be a little bit naughty in what I did with my clothes.

EK: *And your personal approach to fashion, your ability to interpret trends in your own unconventional way is the secret of your and Esprit's success?*
ST: Yes. It's all personal—what I feel, what I see. I learn from watching people and I learn from what I want myself. I just can't read about it, I have to live it. That's what I'm all about.

EK: *Esprit's first image was young, fun, and extremely colorful. Today that's changed.*
ST: We've been evolving a new look for three or four years—preparing to do clothes that are more appropriate for the office or workplace. It's not traditional "career dressing" or "dressing for success." It's what a creative, confident person would wear. But of course we haven't ignored the whimsical, fantasy side of fashion—we have "escape" items.

EK: *Does this mean the structure of the business has changed?*
ST: Yes, we now have three divisions. First a new jeans line. It's denim-based, very casual, an outerwear kind of sport wear. Then there's the Sport collection. That's fast ideas, in and out. The Esprit division is full of business-y things. Confident, realistic dressing—clothes appropriate for a busy woman who's really in control of herself. She knows what she's doing and where she's going, and she buys clothes intelligently. Women today need elegant clothes. By that I mean easy, unaffected clothes with classic proportions, but they need a certain casual touch as well.

EK: *How many groups are there in the Esprit collection for fall?*
ST: We have three deliveries, each of which is a different capsule. Basically it's easy pieces, easy to understand and to wear together.

EK: *What about color?*
ST: One Esprit group is navy blue, brown, and ivory, colors that interact. Another is grey, ivory, and camel. I don't think people worry, "Is this the right color for me," as much as they worry, "Does this color work for me logistically—is it going to work with the other things I have? Is it going to travel well?" Our message is, "Don't worry, everything works."

EK: *Would you say neutrals are an answer?*
ST: I would say neutrals. Traditional colors. Navy rather than orange pants. But every once in a while, you need orange pants.

Last year, we didn't have any feeling for color. But we still had to do it, because that was what we were known for. And the stores bought too much color. After all, it was our hallmark. They didn't buy our neutrals. I just should not have done any color; I should have done what I believed in.

EK: *Has that problem been solved?*
ST: Yes, it has.

EK: *You went back to your own gut feeling and did exactly what you wanted?*
ST: Yes. But it was really easy to understand how that happened. We started the whole color explosion. We really did. For seven years, it was just color, color, color. And all of a sudden we wanted simplicity and we wanted to calm everything down and to go with very neutral and traditional colors.

EK: *What's the most important base color?*
ST: It's still black. Black will always be important. It's not just a habit—it always works and it works with everything. But brown is becoming more important. And navy blue.

EK: *How important are short skirts?*
ST: They're very important. I love short skirts. More than half our skirts are short. But we need long skirts as well. I'm a little concerned that the short skirt is getting so much attention. Women also need to be able to put on something long and graceful. It's a contrast, and I think that's important in our lives.

EK: *Where do you get ideas for the collections? From women?*
ST: Mostly from traveling. I spend so much time in Hong Kong, where we make many of the clothes, that Doug and I have a house there. And I make two serious scouting trips a year to Europe. I always go when the buyers are going and see what they're seeing—it's very much a team effort. I always go to the restaurants, clubs, and museums. I try to meet many different people. I go to certain shops. I used to think I should find a way to travel less. But I know that's where I get my energy and my inspiration.

EK: *How do you pack?*
ST: I try not to take a lot because it's such a burden. Less really is more, but sometimes I'm into lots of different looks, and I just can't do without certain things. But on my last trip to Europe, I took a lot of black and navy—just a few things—and I didn't need anything else.

I always wear men's undershirts. I wear them with blazers. So I take lots of men's T-shirts, blazers, trousers, short skirts.

EK: *What sort of handbag do you carry?*
ST: I carry a large brown quilted-leather Chanel. I love it. I spoof it up by stuffing everything in it. It's a classic, but I treat it in an unclassical way.

EK: *The job doesn't leave much time for your personal life.*
ST: I really am now trying to become more diversified in my personal life, making an effort to do other things and meet people in other fields. I feel I can learn a lot and be better at my work because of it.

This year I'm devoting a lot of energy to raising money for the anti-AIDS campaign—and specifically for education and to raise awareness.

EK: *In your personal wardrobe, how do you choose the shapes and colors?*
ST: It's based on menswear. My wardrobe is very basic, things I can build on. It hasn't always been this way. A few years ago, I'd buy crazier things. Now I like understated clothes—casual but elegant. When I travel I always get the classic dress of the country I'm in—like sarongs in Bali.

I like the contrast of basics. I love the look of a blazer over a man's T-shirt with a sarong. It's surprising, it looks great.

EK: *Do you throw out old things at the beginning of a new season and bring in new ones?*
ST: I keep good things. And I've started spending more time looking for good things. I love a linen shirt I bought this year. It's the perfect little faded linen shirt. I was shocked at the price, but I'm going to have it all my life.

EK: *What's your favorite piece of clothing?*
ST: It varies with the season. This season it would be the linen shirt or a blue-jean jacket.

For fall, I think it will be a great short-skirted suit in a navy or dark-brown gabardine. I can dress it up or I can dress it down. It's appropriate anywhere I go.

EK: *Would you like your daughters to go into the business?*
ST: We want them to do whatever they want.

Part of me wants them to join the business, but part of me doesn't. They know all about the fashion business, but I think it's good to be well-rounded, to try other things. And fashion is such a demanding business, you have to accept that your whole life is your work. Otherwise you can't keep up with it.

EK: *What's the ultimate aim of the company? What do you and Doug want out of it?*
ST: To have a solid business with a strong emphasis on humanistic values. To continue growing at retail and to maintain our reputation for being able to inspire without being hard-sell. Of course we want to be able to continue with the whole package of products and the quality of presentation. But we also want to inspire young people to think of themselves as individuals—not as victims of products. ▽

REI KAWAKUBO

(Continued from page 307)

million dollars. The company has 254 outlets in Japan and fifteen in the U.S. and fifty-four in other countries around the world, including its own boutiques in Paris and New York City.

Rei Kawakubo is extremely shy and dislikes discussing her private life—particularly her relationship with designer Yohji Yamamoto. But as a businesswoman she is sharp and decisive, constantly planning the expansion of her company and the welfare of her three hundred employees. Here, she talks about the creative and business sides of her life.

Elsa Klensch: *Which is more important to you, being the designer or the president?*
Rei Kawakubo: Designing is more important, but I have never felt any conflict.

EK: *Do you consult many people before making a decision, or do you know intuitively what's right?*
RK: Basically it's intuitive, but that doesn't mean that after I've made a decision I don't ask others what they think.

EK: *A woman who heads a company she created must be nearly unique in Japan.*
RK: I'm not unique in that respect. Several Japanese women have done that. The one unique thing is that I've been a successful designer even though I did not have formal training in design.

EK: *Do you see a pattern in the way women around the world are dressing? Is it more casual, say, or more dressy?*
RK: The biggest change I see is that more and more women are dressing to suit their life styles. There's no longer a uniform way to dress. Women are dressing more freely.

EK: *How do you describe the extraordinary evolution in the shape of your clothes?*
RK: When I started showing in Paris I used a lot of fabric, a lot of wrapping. Now my clothes have become slimmer, in the Western sense. My spring collection was the most body-conscious I've done. Fall is slightly looser. I'm at the stage where I find it challenging to do interesting shapes in the simplest way.

EK: *When you began designing, most of the collections were in black, natural, or indigo. Now you put new colors in each collection.*
RK: I've always preferred black and dark blues. I use other colors in each collection, but I never know why I choose the particular ones.

EK: *Are fabrics the most important part of the collection?*
RK: I don't have a set pattern. Sometimes there's a certain shape that I have in my mind and then I go for shape first. But usually it's simultaneous—I think of a certain shape and I think of a certain fabric.

EK: *When did you first become interested in fashion?*
RK: When I was about twenty-four. I'd been working in the advertising department of a textile company, and I was asked to style the print ads and TV commercials. I liked the work so much that after two years I decided to leave the firm and work as a free-lance stylist.

EK: *Later, when you decided to become a designer, was it because you couldn't find clothes you thought were right for your work?*
RK: It wasn't so much that I couldn't find the kinds of clothes I wanted. I was frustrated by the way we chose the clothes.

EK: *When and how did you get started?*
RK: In about 1969 I rented a room that was part of a Tokyo graphics design studio and set up with two assistants.

EK: *What sort of clothes did you produce?*
RK: Clothes I felt were modern and new. But they were commercial as well; I was in business, and I had to support myself.

EK: *How did you decide on the name Comme des Garçons?*
RK: I don't remember exactly. I know I wanted something long, something with a ring to it. One of the people working with me said, "How about 'Comme des Garçons'?" And I thought, "why not?"

EK: *Your own name has a ring to it.*
RK: I didn't think of myself as a designer. It was a business, a group of people working together. I wanted a name that would represent the whole group.

EK: *In 1981 you began showing in Paris?*
RK: By 1980 both the men's and women's collections were doing well and I wanted to expand into the international market. Paris was the place to show. I did a very small collection and showed it with six models in a room at the Hotel Inter-Continental.

EK: *What was the reaction?*
RK: I was very happy with it. *Marie Claire*, the French magazine, came to see it and several high-fashion specialty stores bought from me. The next season I came back to show in a hotel again, but after that I joined the Fédération Française de la Couture and showed with the French designers in the tents at the Louvre.

EK: *Like many other famous women designers—Sonia Rykiel, for instance—you wear only black. Is that because it's easy?*
RK: I'd put it the other way around—black's easy because I like black.

EK: *How do you select your clothes for each season?*
RK: As the president of the company as well as the designer I have to promote my own clothes. I go through the collection each season and pick out the three or four outfits that suit me.

EK: *What sort of look do you like to project?*
RK: I'm not in the entertainment business, so I've never really thought about it. I am what I am. I've never thought about building an image.

EK: *Has your long friendship with Yohji Yamamoto affected the way you design?*
RK: We don't influence each other because we rarely talk about our designs.

EK: *What gives you the most pleasure out of designing?*
RK: It's not pleasurable too often, I wish it were; but maybe it's the moment when I see the first sample—seeing the fabric and the shape together and knowing it works. Those moments are great, but each collection is like passing an examination.

EK: *What's your ultimate aim as a designer?*
RK: I'd like to keep right on as I have been doing, earning my living with my designs.

EK: *And what's your ultimate aim as a businesswoman?*
RK: I'm not materialistic. I want to maintain my staff. I realize I'm an important person to my staff. I also hope that I can always be, as a businesswoman, excited by my designs. And that my staff, too, can remain excited.

EK: *What personality traits have contributed most to your success?*
RK: It's not personality. It's hard work. When Estée Lauder accepted her achievement award at the Fashion Group last fall she said she didn't get where she got by chance. She worked.

It's the same with me. I worked hard every day. That's all it is—a lot of hard work. ▽

PLACES IN THE HEART

(Continued from page 333)

call home, and that's San Francisco. I've been here in Wheatland from my earliest memories, so this is my home, and it's been fun for me to create this house."

She buys at auction; dealers also know what might interest her. "I work in broad strokes. If there's a mistake, I let it go. I'm not a perfectionist. I can't ditz my life away."

With her sons grown, she and her husband have found other roles: He is a composer and patron of the arts, of music. Mrs. Getty is a board member of the Aspen Institute for the Humanities; president of the publishers Weidenfeld & Nicolson and Grove Press; benefactor of literary pursuits through the Wheatland Foundation. Flying opera buffs to Venice, writers to Washington, historians to Holland—she has grown up from that pretty society mother captured under glass.

There is something about her now of Katharine Hepburn—the voice, the tilted chin, the determination. Seeing her bent over the plants, remembering the days of shaking down walnuts, lifting bales, and filling sacks, one glimpses the farmer's daughter who grew up here, soft-voiced, in a messy room with her idols' posters taped to the walls. "When I played house as a little girl," she says, "I sure had ideas about what I wanted—and if I could remember, I would be mortified now, whatever they were." How surprising it is, sometimes, to see the roots below the soil.

Linda Blandford *writes the American Diary column for "The Guardian" of London.*

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NUTRITION KNOW-HOW

(Continued from page 359)

• Is the amount of fat in your diet too high?
Your doctor may be able to determine this from a food diary. He or she also should regularly test blood levels of cholesterol and other lipids. If these are above normal, reduction of dietary fat and cholesterol and an increase in complex carbohydrates may be advisable.

• Are you obtaining enough calcium from your diet?
This is a matter of concern for all women, but especially for those who have risk factors for osteoporosis: cigarette smoking, light bone structure, extreme thinness, inactive life style, loss of menstrual periods for more than several months (especially during the teen years, when bones are still being formed), past use of corticosteroids or other drugs that can interfere with bone metabolism.

• If you take nutritional supplements, are the doses too high?
Don't just tell your physician what supplements you take—bring the bottle(s) with you, Dr. Blackburn advised. This is important because there are so many brands—each with a different balance of nutrients. Some women take supplements at doses far exceeding recommended daily allowances, and that can be harmful. For example, women who regularly take 500 milligrams or more of vitamin B_6 may develop balance or other problems caused by nerve damage, cautioned C. Wayne Callaway, M.D., associate professor of medicine and director, Center for Clinical Nutrition, George Washington University Medical Center. Also, overdosing on calcium can interfere with absorption of iron.

• If you regularly take any medications, are they interfering with your nutrition?
Excessive use of over-the-counter drugs can lead to deficiencies, Dr. Levine said. For example, aluminum-containing antacids interfere with absorption of minerals necessary for normal bone metabolism. Diuretics can deplete potassium; and some laxatives interfere with vitamin absorption.

• Can you reduce your risk of diseases that run in your family by changing your diet?
For example, women with immediate family members who have had breast cancer should be especially cautious about the amount of fat in their diets and alcohol they drink; too much of either may heighten the risk of breast cancer. Also, if family members have had high blood pressure, a low-salt diet may be advisable. Moderate restriction of sodium can reduce blood pressure in some people with hypertension and may prevent its development in those who are at risk.

• If you have current health problems, is your nutrition affecting your illness, or vice versa?
Inadequate nutrition can cause frightening symptoms. For example, women who diet chronically or skip meals may reduce their metabolic rate to the point where they become constipated and feel cold, fatigued, and dizzy—symptoms that could be mistaken for a thyroid condition. On the other hand, some illnesses—or the drugs used to treat them—may deplete the body of nutrients; and your doctor may decide that a change in diet or vitamin supplementation is in order.

If you are contemplating a major change in diet, it is best to consult a registered dietitian or other qualified nutrition expert. "Unfortunately, many physicians are not accustomed to working with dietitians or using their services effectively," Dr. Rivlin said.

(For advice on how to find a qualified nutritionist if your doctor is unable to recommend one, see page 370.) ▽

EXERCISE FOR HEALTH

(Continued from page 355)

out that sudden death during exercise continues to be an infrequent occurrence; and that the more one exercises, the lower the risk.

Low-intensity exercise still remains serious exercise. Follow a standard exercise plan that includes flexibility, strength, and aerobic conditioning—but do it at a less intense level. It does not appear to be necessary to get your heart rate up to 70 percent of its maximum, as is often recommended for fitness. Instead, experts now recommend making a subjective judgment about level of exertion, pushing yourself to work hard but not to exhaustion.

With moderate exercise, you need to work out longer and more often to achieve the same calorie-burning benefits as supplied by a more intense program; but you're also less likely to be injured or quit and may enjoy exercise more. Says Van Camp: "Even runners are starting to understand what Gandhi meant when he said that there's more to life than increasing its speed." —J.K.

BEYOND AEROBICS

(Continued from page 355)

leg and use them for a minimum of one month. Start out with the weights doing eight reps of each exercise: work up gradually to twenty-five repetitions. Once you can do that comfortably, move up to two pounds, two-and-a-half, three, but *never* more than five pounds. Using heavy weights too early in the program or while doing many repetitions increases risks of joint and back injuries. For best results: do each exercise slowly; concentrate on form, accuracy.

● **Realistic results** may begin to show up in as little as two weeks. First difference: the waistline will feel lifted, smaller. Then thigh and abdominal muscles will become more toned, defined. Last to change: the hip area—that can take about three months, but eventually it *will* look better.

—LAURA FLYNN McCARTHY

VOGUE, August, 1987

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[illegible]

(Continued from page 357)

potential is fear.'' Fear? I cry off and on for the next eleven days.

GOAL: SURVIVAL

By the third morning, we've learned to read a compass and maps, know how to tie knots, how to determine where the wind is coming from, and how to act cordial in the middle of the night. For a ''woman overboard'' drill, we circle the boat around a giant pink ball in the sea until we ''rescue'' our ''victim''—long after she would have died from the cold.

As we pass islands of blue spruce, wild roses, and lupin, we watch for lobster pots that might tangle up our boat. Purely sensuous moments are short; two women on each side of the boat must be ready, the instant the wind changes, to haul ropes and tie sails. As the wind dies down, we row again—in grueling twenty-minute shifts. Unlike at aerobics class, here you can't quit. When our muscles ache, we sing. All hands are blistered.

The wind picks up as we round a corner; suddenly we're traveling at breakneck speed, and our rudder, our prime steering mechanism, pops out. We head straight for a pile of rocks. Margaret, sounding like a platoon sergeant, hollers to get the mainsail down and take out the oars. Helen checks the mizzen. I feel like I'm at Disneyland; I laugh. Surely the rocks will back off in the nick of time. But this is Penobscot Bay, not make-believe. The tide is pushing us against rocks. The boat is lurching.

Using every bit of muscle, we slowly row ourselves away from the rocks. There are no men here. We women save our own lives.

FORGING NEW BOUNDARIES

One morning, on Little Rye Island, we learn to forage for food. We are told to put our warmest clothes into a collective duffel bag for later-day cool weather. ''Take a look where you walk,'' Margaret says. ''You may be stepping on your next meal.'' Finding rose hips, blueberries, goosetongue, and beach peas on land, we gather mussels in the sea. And then the surprise comes: The Watch Officers are leaving us on the island with water, the duffel bag, and five items of our choice. Outrage from several members of the group. Fast thinking from Carolyn (whose sons have taken the course before): We ask for two sleeping bags, a tarp, the stove with alcohol, and five matches.

Over the next twenty-four hours, we go foraging, hold a stretching class, eat our feast of mussels, sit in a tribal circle, and talk intensely. It is impossible to believe we were strangers five days before. Not only are we sharing clothes and secrets, the nine of us (having fashioned a single bed from two sleeping bags) are suddenly giggling, nestled together like spoons. ''Starboard,'' we yell, as we all move to the right. When one person needs to roll over, the rest must follow, too. Away from the leaders we are giddy, and we have mixed emotions about leaving our encampment when the boat fetches us at dawn.

Rain, fatigue, and fright are all givens of an Outward Bound course. Each of us feels terror—in the throat, the heart, the belly—many times over. It is raining in the abandoned granite quarry as we practice footholds, handholds, and the use of climbing gear. The rocks are as slippery as Margaret has seen them in eleven years; but the greater obstacles, it turns out, are within us. As we scramble up ledges or rappel down an eighty-foot cliff, deep fears emerge. Although I wear harness, helmet, and ropes, have at least two people watching my every move, and rationally know that I am safe, objective reality takes back seat to angst.

Learning through the body is giving us emotional legs to stand on, changing us from our feet up to our brains. As we find our equilibrium, we balance not only mind and body but the male and the female inside. For several nights I dream of kind, powerful men moving into my house. ''Women don't have more fears than men do, we just reveal them more readily,'' Margaret said. ''Everybody feels fear. I do.''

SOLO WITH NATURE

It's time for solo—each of us ferried to our own island for three days alone. We take a sleeping bag, a tarp, a few warm clothes, rain gear, a journal, a first-aid kit, and emergency flags. Food is a small bag of raisins and peanuts, one orange, a tiny square of dried fruit, and a gallon of water. No matches (we're not permitted to make fires), no flashlights, nothing else. ''Solo'' is not really about ''survival'' (a motorboat patrols once each day and stops if we put up a red flag), it's a time to take stock of what we've been through, to be with nature. I sleep, dance, meditate, write in my journal, walk on the beach, inhale the pine air, eat kelp and wild yarrow. The second night, bundled in a T-shirt, long underwear, running pants, a sweater, windbreaker, rag socks and gloves, wool hat and scarf, I still get soaked in the rain (my sleeping bag rolled out from under my quixotically hung tarp), worry about hypothermia, and stay up through the night. ''Fitness,'' I write in my wet notebook, ''has nothing to do with pecs and buns. It means being surefooted enough to walk across slippery kelp without falling into the ocean; having the arm strength to hang on for several minutes when you can't get your leg over a ledge. It's knowing you'll come through . . . . When you think your body's not perfect,'' I write in capital letters, ''just remember you're alive.''

REWARDS

Back on the boat, we greet one another like long-lost friends. It is painful to part and return to ordinary life. I don't want to lose the power in my arms—or the new power inside.

Months afterward, blisters have healed, but body memory, like a talisman deep in the blood, remains. For each one of us, there was a moment—maybe two or three—when we moved past the boundaries in ourselves, not just beyond physical limitations but past subliminal fixed ideas about what we were or weren't able to do. Push came to shove; and in the presence of one another each of us, in her own way, came through. ▽

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STRESS

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submitted them to the stress of electric shocks. Some of the mice could control when they received the shocks, others couldn't. The result: animals in control, not made to feel helpless, had slower-growing tumors and longer life spans than the other group.

"It turns out that simply encountering a bad event doesn't necessarily alter the immune system," said Dr. Maier. "The problem comes when you respond with anxiety or depression—as a result of not being able to cope with the event."

By altering the immune system, stress may make you more susceptible to a variety of illnesses that your body could otherwise fight off. Only a fraction of the people exposed to any pathogen will actually get sick. If you have a cold, yeast infection, or outbreak of herpes, it means you've been infected by a particular germ—and that your body has allowed it to attack. Some doctors hypothesize that a stressed body offers a more welcoming environment for illness.

Even more direct connections may exist between stress and illness. It's common for hyperventilating (breathing excessively fast) to occur under stress, without the person's being aware of it. The symptoms—chest pain, dizziness, difficulty breathing—can be frightening, but they're all relieved when stress is controlled and the breathing pattern is brought back to normal. Similarly, stress hormones, which cause blood vessels to constrict, may lead to tension headaches. Doctors have long suspected that the direct outpouring of hormones from the adrenal glands under stress may encourage ulcers and irritable bowel syndrome.

BACKACHE: ALL IN THE HEAD?

Often, the stress outlet is less obvious. John Sarno, M.D., professor of clinical rehabilitation medicine at New York University School of Medicine, and attending physician, Howard A. Rusk Institute of Rehabilitation Medicine, believes that most chronic back pain is the result of tension. "Anxiety is abhorrent to us, and the mind does anything to avoid it. Back pain is a way of displacing your anxieties."

Dr. Sarno believes that tension causes a slowdown in circulation, making some tissues oxygen-deprived. "Back pain, like many headaches, is a reflection of tension," said Dr. Sarno. "If the tension is recognized, it loses much of its sting, and the pain melts away." A telling sign: he has little success with patients who resist his diagnosis but is highly successful with those willing to accept that back pain may be stress-related.

Dr. Sarno has treated thousands of patients for tension—even those who had CAT scans showing a herniated disk. In recent follow-up studies, 87 percent of those patients are feeling normal, leading active lives. While his theories are controversial and many doctors disagree with his techniques, his results are impressive. "When a doctor tells someone that she has a herniated disk, she gets worried, and the pain gets worse," said Dr. Sarno. "The structural diagnosis is a red herring. It may not be what's really causing the pain."

THE ALCOHOL "ANTIDOTE"

When unrecognized tension causes pain, we often slow down and restrict activity; but that just perpetuates the cycle. Women who call themselves "slow healers," for example, are often fearful, slightly depressed. Emotionally immobilized by anxiety, they allow manifestations of stress to slow down their lives.

Removing external stressors usually won't relieve pain or tension, because what really needs to change is internal—one's coping mechanism. Sheila Blume, M.D., medical director, alcoholism and compulsive gambling program, South Oaks Hospital, Amityville, New York, believes that many women medicate themselves against stress with alcohol and sedatives. "It's convenient and easy and viewed as part of the high-powered life," she said. "For example, most women don't even think of white wine as being alcohol. They just think of it as something cold and wet."

Women who abuse alcohol often drink far less than men and consider alcohol a reasonable way to relieve stress. "A lot of women know that drinking in the morning is a sign of alcoholism, so they're quick to point out that they don't do that. Of course, they might take a Valium to start the day, instead."

While there's no evidence that working women are particularly susceptible to alcoholism, Dr. Blume finds that women trying to fill many roles don't have enough time to relax—to relieve stress with friends, to work out and exercise, or to pursue purely personal pleasures—so they turn to alcohol as a quick fix for tension. "You can't get out and jog in the morning if you're doing two full-time jobs."

VERBAL VS. PHYSICAL CHALLENGE

Stressed beyond our ability to cope, we may get sick, drink—even turn to violence. "The more stress a family is under, the higher the probability of child or spouse abuse," said Murray Straus, professor of sociology, director of the Family Research Laboratory, University of New Hampshire. "Ninety-five percent of the time, we're talking about a maladaptive response to stress. These aren't people who mean to be violent; things have just gotten out of hand."

At times of extreme family stress—which may include unemployment, family illness, or marital infidelity—as many as one in four families become physically abusive. "It seems that all families can tolerate a certain amount of stress, and after that the curve starts going up dramatically," said Dr. Straus. Learning new coping skills, different responses to stress before abuse escalates may help. "There's a myth that verbal violence is different from physical assault," said Dr. Straus. "The truth is that the two feed on each other."

When stressed, women tend to blame themselves for what has gone wrong and become extremely self-critical. "When you're trying to do too many things, you're less effective in all of them, and that makes you vulnerable. But you have to respect yourself for the choices you've made."

MYTH: "RELAXATION" EXERCISE

Experts are now questioning whether much-touted relaxation skills such as meditation or yoga are valuable for everyone. For personalities that rebel at slowing down, enforced "time out" may, in itself, be stressful. Physicians have also started to re-examine the link between aggressive, hard-driving behavior (often called "Type A") and health. One major study sponsored by the National Heart, Lung and Blood Institute of the National Institutes of Health found no connection between Type A behavior and incidence of heart disease. Some have suggested that problems only occur when that behavior leads to depression, hostility, or anger.

Few doubt anymore that our own personalities and behavior affect our well-being. Dr. Locke points out that many physicians still underestimate the role of the mind in medicine, while some patients expect that their own will can overcome any disease. "Neither view is correct," he said, "and I suspect that as we learn more and more, we'll find that the truth lies somewhere in between." ▽

FAST-TRACK FITNESS

(Continued from page 356)

shape does far more to relieve stress and anxiety than techniques aimed at encouraging executives to slow down and relax. "Busy women are always being told to take some time just for themselves," said a woman lawyer, also the mother of two and an active participant in charity work. "But it seems beside the point to me. I don't get my personal satisfaction from taking a bubble bath; I get it from accomplishing things that matter."

While the neurochemistry of exercise is still being studied, many experts believe that vigorous activity causes the brain to release endorphins, chemicals that produce a sense of well-being. Exercise also battles some of the physiological symptoms of stress. While stress causes blood vessels to constrict and circulation to slow, exercise sends a surge of oxygenated blood through the system. Proper stretching can also loosen tense, constricted muscles. "Exercise can improve circulation and reduce a patient's back pain for several hours, but it's not a cure," said John Sarno, M.D., professor of clinical rehabilitation medicine at New York University School of Medicine. Many doctors urge patients to exercise regularly and believe the tension relief gained may help them overcome pain.

In dealing with stress, exercise literally may provide what we seek metaphorically: greater strength and power over our world, ourselves.

—JANICE KAPLAN

(Continued from page 358)

calorie energy-giving meals, they find themselves aware all over again of how much more they can put into life when they don't let stress sidetrack them into bad habits.

As a result of a survey of regular visitors—highly motivated, top-echelon businessmen and businesswomen as well as a galaxy of movie and television stars—last year La Costa Hotel & Spa (in Carlsbad, CA, near San Diego; 800/854-6564) underwent a $100 million reconstruction project, totally revamping, refocusing this spa that opened in 1963. La Costa's goal—to become the best vacation destination anywhere: with two eighteen-hole championship golf courses, a twenty-three court racquet club, five heated pools, jogging trail, and movie theater. To meet, head on, increasing fitness demands, La Costa last month opened its Life Fitness Center—with personalized in-depth health plans covering good nutrition, weight control, stress management, and communication in personal and work relationships. The program, requiring a seven-day minimum stay, is unique in that it starts whenever a spagoer chooses to arrive: running Tuesday to Tuesday, Thursday to Thursday, whichever day of the week, emphasizing the really *personal* attention each guest receives.

The Sonoma Mission Inn & Spa (800/358 9022) is where NBC newscaster (for KRON-TV, San Francisco) Sylvia Chase likes to spend weekends. As she puts it, "to rev up my alertness. Like most women in television—or in any demanding job—I find it easier to opt out of 'real life' for a couple of days every other month than to steal minutes away during a working week. Especially when some news may break just as I slip into my leotard."

For Audrey Sterling, who with her husband owns Iron Horse Vineyards in Sonoma, having the spa at her doorstep is a blessing. With daughter Joy, V.P. of Marketing at the winery, a day visit (starting at 7:00 A.M. and ending twelve or fourteen hours later) is the quickest way to shake off business pressures. The biggest attractions, in the literal sense of the word, are the spa's ultra-large hydrotherapy tubs from Germany, with underwater hosing and a pressured jet stream to caress and soothe muscles. The spa also has CAM II exercise equipment, where resistance is controlled by dialing up air pressure—something many women find easily approachable, less torturous than machines based on weight-lifting.

Moving east, to Canyon Ranch (Tucson, AZ; 800/742-9000), one of the first "do-as-you-please" health resorts, every food temptation is nutritious and every activity is geared to improving well-being. Here, one finds some of the most original spa programs ever devised: in the newest, called "Bouncing Back from a Broken Heart," Deborah Phillips, Ph.D., teaches guests behavior therapy techniques to overcome emotional traumas. With its range of activities—hiking, mountain climbing, bike riding, swimming, running—it's not surprising to find that many guests at The Canyon Ranch are competitive by nature. For this reason, another unique Ranch option offered is the "Ultimate Challenge"—where all skills are put to the test in a mini triathalon at a time set just before a guest's departure date.

Two-day stays are the norm at The Heartland (Gilman, IL; 312/266-2050), where you need to bring only shoes, swimsuit, sleepwear, and toiletries; everything else is provided, even evening leisure wear! Inside the spa are CAM II pneumatic-resistance exercise machines; outside, a three-acre lake for summer water sports. The proper way to race walk is taught on Heartland hiking trails.

The big plus at the Spa at the Crescent (Dallas, TX; 800/654-6541) is one-on-one training; after a personal consultation (and before you move a muscle), Toni Beck, a world leader in fitness programming, pairs you with your own private trainer.

The Spa at the Crescent is run on a membership basis, and the amount of time you spend there is entirely your own choice. As Toni Beck says, "Experience has taught me that the way to keep up motivation is to alternate activities to ensure they remain attractive."

Spa goal, now: to relax, renew

(As studies continue to rate the benefits of regular brisk walking over many more strenuous forms of exercise, spas and clubs everywhere are stepping up attractive weekend walking packages/vacations. For more information, the WalkWays Center in Washington, DC, puts out an almanac of walking clubs and activities everywhere; 202/737-9555.)

Anyone who travels for business has noticed the step-up of health/fitness facilities in big city hotels. The Westin Hotel in Washington, DC (202/457-5070); the Charles Hotel, on Harvard's doorstep (Cambridge, MA; 617/868-8087); the Nob Hill Club at the Fairmont Hotel in San Francisco, CA (415/397-2770); the Regency Hotel in New York City (212/759-4100); and hundreds of others now offer equipment rooms, saunas, whirlpools. Some have squash or racquetball. For your safety, check out staff and supervision before signing on. Most have at least one professional involved in planning/programming. The other—newest—notion around: This October, Estée Lauder opens a spa at New York City's Bloomingdale's. "Spa," in this sense, means anything from manicure or makeup lesson to leg waxing to rejuvenating facials.

For R&R of a special kind, the International Health and Beauty Spa at Gurney's Inn (Montauk, NY; 516/668-2345) stands alone. It is the only spa in the country that offers thalassotherapy—seawater treatments. With the Atlantic Ocean on its doorstep, it's easy. There is swimming in the chilly ocean water. . . or, right next door to the ocean, in a large indoor heated seawater pool. Dick Cavett and Mary Tyler Moore have both been known to visit here—and all treatments, from the fango mud pack to the Dead Sea salt rub, and all exercise can be booked by the minute/by the hour!

Both celebrated Florida spas, the spa at Palm-Aire (800/327-4960), where Elizabeth Taylor is reputed to have gotten back her svelte shape, and the Bonaventure (Fort Lauderdale; 800/327-8090) make it plain you can proceed at your own speed. In the "full spa" program at Palm-Aire is full use of an enormous fitness center. At the Bonaventure are forty-three thousand square feet of spa facilities as well as a riding stable and indoor roller skating rink. The time you spend at either place depends purely on the time you have available.

It's always been easier to come and go as you please at European spas. Only in Great Britain can you find spas that resemble in any way the well-equipped, carefully monitored spas of the U.S., where the goal is improved fitness, not "cures" for medical problems.

There is literally an alphabet of European spas. . . Abano, Badgastein, Champneys. . . all the way through to Quiberon (the favorite of *New York Times* art critic John Russell). . . to Weisbaden and on to Zug. The link between them all—and what the word "spa" really means—is mineral water; and the water cure can be traced back to ancient Greek and Roman times. Don't think "programmed" aerobic activity in these spas. Instead, plan on day-long drinking from mineral spring fountains (every forty-five minutes is actively encouraged at some spas) and use of mineral-spring steam, mud, or water in therapeutic baths. Once you have sipped the requisite number of glasses and have taken the advised number of baths, there are, of course, wonderful art galleries, ruins—and restaurants—to visit.

In some thermal spas such as Baden-Baden in Germany, Vichy and Eugenie les Bains in France, or Italy's Montecatini, exercise classes are now available; they are certainly not compulsory. In England, some long-established spas now following the American way of doing things are Champneys, in Hertfordshire (thirty-three miles from London), Shrubland Hall Health Clinic in Suffolk, and Forest Mere in Hampshire. Not surprisingly, European businesswomen are making their way to these three because of their new emphasis on teaching how to live without stress when you leave the spa and re-enter the work world.

Forest Mere is also known for its superb physiotherapy department under the supervision of the Chartered Society of Physiotherapists.

Nearer to home but across the border, a "new" find: the Rancho Rio Caliente near Guadalajara, Mexico. There is the "European" attraction of a hot mineral spring—providing water for the swimming pool, steam in the steam rooms, and mineral-water showers. With no programming, there is still enough attention to detail for overworked Americans to plan a getaway to improve physical and mental fitness. The attitude is "come for as long or as little as you like." Spend time well—whether it's minutes, hours, or days. Increasingly, it's the modern way of spa thinking. ▽

GLUT RESPONSES

(Continued from page 325)

precise hand-eye coordination. Many a machine operator has lost a finger or hand while daydreaming, principally a right-hemisphere task, when the worker's full attention (brain activity) should have been concentrated on producing dexterous movements of the right hand. If the worker is talking in addition to daydreaming, the likelihood for disaster is even greater: just as in Kinsbourne's experiment, the left-hemisphere's control of the right hand is further lessened by the act of speaking.

When faced with overload, some people (the lucky ones, I believe) experience stress directly. They feel "uptight," "on edge," even complaining that they "feel so nervous [they] could scream." Others don't experience these psychological aspects of stress; they complain instead of fatigue and burnout. In this latter category I would place many of the air-traffic controllers whom I've treated over the years for what I call information disease: sleep disturbances, difficulty in concentrating, headaches, backaches, and other stress-related ills. Forced on a daily basis to balance competing and conflicting demands, many of them eventually reach the point where they simply can't process any more information.

This phenomenon of sensory overload is not new. In 1855, French artist Honoré Daumier captured the effects of overstimulation in a cartoon of visitors to that year's Paris Exposition Universelle. Upon arrival the men and women are depicted as plump, pompous, and solemn. The figures leaving, however, are shrunken in flesh and spirit, victims of stress induced by viewing too many displays without having a context in which to place them.

When stimulation occurs too fast or for too long, our capacity to recognize and categorize information falters; we become disorganized, overloaded, "stressed out." The point of breakdown differs for each of us depending upon background and experience. At all times, a balance exists between arousal—our tendency to respond to stimulation, to be alert and orient ourselves—and control by our cerebral cortex of how much more stimulation we can "take." For instance, people raised in small towns often dislike cities because they can't organize the sensory bombardment—sounds are too loud, lights too harsh, movements too frenetic. Their brains are accustomed to processing a more limited sensory repertoire, and stress results.

Type A personalities, people who tend to be driven, persistent, and too intensely involved in their jobs, may be more susceptible than others to overload, according to Christopher Orpen, Ph.D., a professor at Deakin University's School of Management, in Victoria, Australia, who has conducted experimental research on personality and overload. He writes, "Specifically, they feel their jobs are characterized by . . . role overload . . . ," defined in his study as "a set of obligations, which, taken as a set, requires him to do more than he is able in the time available." Dr. Orpen points out that "by striving to attain their personal goals at whatever cost, Type A persons may set other people against them, thereby increasing role conflict. In addition, because of their drive for achievement and responsibility, Type A persons may take on additional duties and tasks, thereby increasing the likelihood of role overload."

A neurosurgeon friend of mine typifies this attitude. One day on his way to the hospital, he picked up a hamburger from a fast-food shop. He drove off while chewing on the burger and talking on his car phone. A policeman soon pulled him over: "Doc, I am not about to let you drive and eat and talk on the phone at the same time. You're a threat to the health and safety of other people." The policeman should have added, "And yourself as well."

Too little stimulation can be as bad as too much. "Deprivation as well as excess of stimuli may be psychologically similar: in fact, both are perceived as disturbing departures from the level of stimulation to which the person is cognitively set and emotionally tuned," according to researchers Farné and Sebellico in the department of psychology at the University of Bologna, Italy. Their experiments aimed at discovering the effects of overload and boredom reveal that both extremes arouse "states of general anxiety, depression, hostility, fatigue, and confusion"—in a word, *stress*.

> "Think of stimulation as brain food"

Think of stimulation as brain food. Throughout our lives we need enough food to remain alive and healthy, but too much is bad for us. For instance, infants raised under deprived, monotonous conditions often suffer retardations in physical, intellectual, and emotional development. And older people who remain socially involved and physically active tend to be healthier, happier, and intellectually sharper than those who withdraw. The optimal level of stimulation varies.

Some people suffer from their brain's letting in any stimulation that seeks entry. For instance, schizophrenics and children with certain forms of hyperactivity often have great difficulty separating important from unimportant stimuli. They're overwhelmed by degrees of stimulation that most people find quite manageable: for instance, background noises or movements may cause them distraction and distress. Such responses are likely to reflect disturbances in neurotransmitters, which convey nerve signals from one brain cell to another, although at this point neuroscientists aren't certain of the exact brain mechanisms responsible. Medications that alter neurotransmitter relationships are already proving helpful: they serve as a kind of barrier between the individual and stimuli from the outside world.

Short of medication, there are several mental strategies we can use to lessen the sense of overload. According to Alma S. Wittlin, Ph.D., of the Biopsychological Institute for Education, in Palo Alto, California, organizing our thinking reduces the tendency to feel overwhelmed. She suggests breaking things up into categories, seeking generalizations and communalities among seemingly unrelated pieces of information. As Dr. Wittlin writes in *Behavioral Science*, "Since stimuli that reach our senses come from many sources, it would seem imperative to train people from an early age in the practice of neural thrift—in scanning and sorting experiences, in coping with interferences, in gating out the trivial and the irrelevant, and in safeguarding in memory the essential." Our thinking and abstracting ability, formulated principally in the cerebral cortex, makes this possible.

Studies on creativity have unearthed healthy ways of increasing the number of things that can be done simultaneously without overload and stress. In fact, doing more than one thing at a time may help us to turn off logical restraints, "loosen up," and think cohesively. For instance, brainstorming and free association involve a "letting go" of the logical restraints of the left hemisphere so that alternative ideas from parallel channels operating outside of conscious awareness may be granted a hearing.

One can sometimes avoid overload and enhance creativity by changing which hemisphere is active during a particular activity. For instance, listening to music (largely a right-hemisphere function) can be shifted to the left hemisphere if the listener attempts to analyze what's being played. This shift from right to left hemisphere can be demonstrated via a PET scan, which measures the brain's glucose use and displays the results on a color-coded picture. Alternating the part of the brain that is most involved in a particular activity has great implications for reducing stress during prolonged repetitive activities.

One can avoid overload by "listening" for cues from the brain and changing what one is doing or taking a break. Something serious can be turned into something playful. For instance, when forced to sit for hours listening to lectures, I avoid overload by shifting my attention for fifteen seconds or so from what's being said to the tone, pitch, and speed of the speaker's voice. If that voice were a musical instrument, what would it be? After this whimsical exercise my interest is revived, and I can return my attention to what the person is saying.

Relaxation breaks can also involve the production of vivid mental imagery. Since images are processed in other parts of the brain than language, the overall result is a reduction in the likelihood of stress. I like to take a mental break between patients by closing my eyes and recreating as vividly as possible my previous patient's facial features, clothes, walk and gestures. After a few seconds of this totally different brain activity, I am ready to turn my attention to the primary task of listening closely and talking to my next patient.

Whatever technique is employed, the underlying principle remains the same: we are our brains, and when we learn more about the brain we learn more about ourselves—we can work more efficiently while avoiding stress and, thereby, improve our general health. ▽

SUPERGLUT

(Continued from page 324)

of hours we can devote to enjoyment is decreasing. "All in all, from 1973 through 1985, the number of leisure hours available to most Americans dropped from 26.2 hours to 17.7 hours a week, a loss of . . . one hour and twelve minutes a day," writes the pollster Louis Harris in *Inside America*. "At the same time, the rise in median hours worked per week has been steady and unbroken." Professionals, he says, have only 16.9 leisure hours a week, women only 16.4, baby boomers only 15.7. "Clearly a phenomenon has emerged among the country's most affluent sectors: they work the longest hours and have the least time for leisure."

Although some dispute these figures (studies done at the University of Michigan's Institute for Social Research suggest that from the mid-'sixties to mid-'seventies leisure time increased and stayed constant throughout the early 'eighties), one thing *is* clear: the utopian vision of the four-day work week, originally predicted for this decade, has not yet materialized. Many people "are working harder and longer than their forefathers," observes Dr. Keating. "And at the same time they're demanding quality leisure time. The consequence is a crush."

Television, too, promotes the sense of being bombarded with stimuli. "TV presents us with not only information but also the gamut of emotions that goes with it," says Dr. Keating. "Overload comes from our not being able to process the information in a rational and statistical way. When it hits us emotionally, we feel uneasy." The tube may even have "hipped" us to a new kind of physical buzz. Dr. Horowitz explains that when things move on the screen, the brain is mesmerized, responding as if the body were moving. Continually changing channels magnifies that sense of movement. "A remote control lets us 'graze' at the TV dial, for example, watching a music video on MTV, switching back and forth to CNN," says Tom Freston, president of MTV Networks Entertainment. "What looks like erratic and antisocial behavior is simply a question of people trying to optimize their leisure time."

Although we may find the modern glut of sensation exhausting, we revere people who can absorb and process it. Witness our admiration for "the active woman" who "power breakfasts," "power lunches," works ten hours, hits exercise class, the hottest new restaurant, and the most exciting new play all in the same day. The ability to stay on top of information, to be "in the know," has created a social status of its own. "High regard within the fraternity of Wall Street traders and arbitrageurs and M&A deal makers does not attach to whoever made the most legal deal," wrote Benjamin J. Stein, a lawyer and economist, in "The Reason Why: What Motivated the Insiders" in *Barron's* last winter. "Status accrues . . . to who has the most money . . . and who is most inside the innermost circles of the fraternity . . . How better to show that you are well and truly on the inside than to have insider information, and then to prove that it's really inside, to trade on it and make money from it?"

One problematic consequence of glut is that, as the initial rush of stimulation fades, many of us find ourselves craving more. Dr. Horowitz compares some people's consumption of television news to compulsive eating. "They experience a need that they never fulfill with anything they get," he says. "The eyes are trying to devour—just as some people take in too much food, not for the nutrition but for the taste, for the act of masticating." People who "like to feel excited, involved, 'wired,' " can get hooked on stimuli, says Ronald Nathan, Ph.D., an associate professor of family practice and psychiatry at Albany Medical College. "Some people are repressors of [incoming] stimuli while others, whom we call 'the sensitizers,' seek more. They are stimulus seekers; they need arousal and enjoy it."

For some people, glut creates confusion. "One way of dealing with too much information is to go get more, which can lead to decision stress and indecisiveness," says Dr. Nathan. Overstimulation may protect one from sitting alone on the bed at night and asking what it's all for, and from making other, more important decisions. Clark McCauley, Ph.D., a professor of psychology at Bryn Mawr, says, "A frenetic, sensation-seeking life style doesn't leave a lot of room for kids, which may be one of the reasons [the birth rate] has fallen to less than replacement level."

Others may get so overstimulated that they forget to relax. "People in a stressed state are hyper-alert," says Dr. Horowitz. "They constantly scan the environment, looking for signals of danger and hoping for signals of safety. The transition into relaxation, where stimulation is reduced, is somehow hard to make." Dr. Horowitz says that many of us never learned how to wind down. "Children aren't relaxed; adolescents are frequently unrelaxed. And the idea of relaxing voluntarily—rather than just collapsing with fatigue or spacing out in front of the TV—is an adult skill that people have to learn to do. The way that television brings the world into the living room, for instance, means that people aren't presented with the boring repetitiveness that was characteristic of most previous generations."

Unfortunately, glut has robbed some of us of our ability to experience pleasure. Our expectations for instant gratification are so high that we hunt for a new restaurant but find none enticing enough to try; we riffle through a stack of magazines but find no article that captures our eye. Just a minute of boredom makes us nervously click-click-click through the TV channels. Some people rely on such heavy doses of stimulation that anything less than exhilarating is labeled "boring." Others are so glutted with choice that they retreat and end up making no choices at all. Constant change is obviously not the answer. Perhaps what we need instead is to savor time-out without considering it "wasted," to reread an old novel without fearing we're not "keeping up." As the pace of life accelerates and the mountains of junk mail grow, what's increasingly needed is renewed respect for the art of just being at peace. ▽

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ALL THE RIGHT MOVES

(Continued from page 300)

school—both in psychology—at the same time. "He was considered extraordinary for going back to school," she says. "But professors would look at me in the classroom, and they would assume that I had been a housewife."

For Dr. Heris, making a mid-career switch was worth untold aggravation. "People who think they can make changes are advantaged people," she says. "Jung believed there's a pull to growth in every person; we all have a concept of what we want to be. But we have to learn to tap into our fantasies in order to get there. Some people find it easier than others to imagine how they would spend a million dollars, or to describe their ideal career, but people of all personality types change their careers. It's a matter of feeling you have options.

"The truth is," she concludes, "that people are complex; we can all be satisfied in more than one career. But when you say 'yes' to one career, you say 'no' to something else. As Truman Capote might have said, there came a time in my life when I wanted to listen to other voices, in other rooms."

Or, as Elyse Grinstein, who entered a master's program in architecture at forty-eight—and went on to design David Hockney's L.A. house—describes it: "I have this feeling there's a woman who's leading this extraordinary life, and she's allowing me to watch, and it's me." ▽

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MEMO FROM CANNES

(Continued from page 322)

This building is now scheduled for demolition. The former community of film, which ranged from great directors to porn-movie distributors from New York, with an eager plankton of would-be filmmakers riding the waves between living legends, has been dispersed by life, events, attrition. The center of the festival is nowhere to be found.

All kinds of angels. Wim Wender's movie *Wings of Desire* is about angels. The angels, sad-faced men in cheap overcoats with little woolen mufflers and hair in ponytails, hover in the sky over Berlin; they pass through walls, they see human life in black and white, and they can hear thoughts. They work at the public library—where thoughts are a loud roar—gently resting their hands on the shoulders of people trying to study, to think. Only children can know that the angels are present, but Peter Falk, playing himself, knows as well. Bruno Ganz, the shy, reflective German actor who was in Wenders' *The American Friend*, plays an angel who falls in love with a trapeze artist who happens to be wearing wings. "I want to say 'Now,' and not 'Forever,'" he tells his angelic colleague. "I just want to feel the cold on my fingers." His longing for incarnation is granted, and his angelic armor falls to earth beside him. He sells the armor, and goes to look for Peter Falk, who gives him money. "You sold your armor, right?" says Falk. "I bet you didn't get enough for it. Thirty years ago I sold mine for five hundred dollars." Once the angel has become human, the film is in color, and the babble of human thoughts ("How should I live? What should I do?") subsides. The film moves from an expressionistic story about goodness to one about hope, and ends on the realization of true love. When the angel catches up with his sad trapeze artist, she turns to him and says: "This is serious. We have to be done with chance: make up your mind. There is no bigger story than ours." They live happily ever after, in the now. The film is like a wish-fulfillment dream, a dream you never want to leave; and though it is about angels, it does not talk about God; and though it talks about love, it is about solitude.

"You see there are angels everywhere," says Faye Dunaway to Mickey Rourke in Barbet Schroeder's *Barfly*. To which Rourke replies, "It's time those fuckers came out of hiding." *Barfly* is the hell to the heaven of *Wings of Desire:* an autobiographical screenplay by the emphatically low-life poet Charles Bukowski, it is a comedic paean to degeneracy. *Barfly* makes the buying of six bottles of Four Roses and two cartons of cigarettes look like a declaration of love, which in the film it is. Dunaway, with no makeup and greasy hair but perfect legs, gives an astonishingly rough and open performance as Wanda, a drunk; Rourke plays the younger Bukowski, here named Chinaski, with sweat and blood on his T-shirt and funny little inflections to his voice. What Schroeder has achieved in the film is something wonderfully subversive: he's made falling apart and being a loser look like a lot of fun.

The films in general reflected every trend possible—from lumpen *glasnost* sub-Tarkovsky surrealism in Tengiz Abuladze's *Repentance* and tough British homosexual realism in Stephen Frear's *Prick Up Your Ears* to the sheer effrontery of Troma Productions' *Surf Nazis Must Die*. California soul-searching was wonderfully demonstrated in Henry Jaglom's *Someone To Love*, in which a group of people gathered on Valentine's Day discuss their loneliness while Orson Welles, in his last screen appearance, explains the history of the world. But overall, though there were acting discoveries such as Emily Lloyd, the sixteen-year-old British star of *Wish You Were Here*, and a wonderful performance by Marcello Mastroianni in Nikita Mikhalhoff's *The Black Eyes*, there were also a great many turgid and empty films filling the screen. It was the grace of poets that saved the day: Wenders with Handke, Schroeder with Bukowski. At the press conference for *Someone To Love*, the actress Andrea Marcovicci was asked, What can you do in the absence of love? "Well," she answered, "that's when you turn to art." ▽

MARRIAGE IN THE '80s

(Continued from page 305)

the contrary, the first marriage is the least starry-eyed. You're just growing up and you're not very sure of who you are—you need a stronger identity. So you look for a complement, someone who is pretty much your opposite—someone, then, not very compatible. It's a marriage full of arguing and fighting, but as you fight, and practice arguing against an opponent, you gain strength and mature.

The second marriage is usually career-oriented: The couple doesn't want to fight anymore; they want to work together. In the third stage, what you want out of life is some fun and companionship. If the marriage doesn't make that transition, it may break up.

Q: *About ten years ago, Tom Wolfe spotted a marriage pattern in which a middle-aged man traded in his middle-aged wife for a woman twenty years younger. Do you see that now?*

CM: No, I see a lot of wives in their forties leaving husbands who are fifty years old. Why? They just can't stand them anymore. The husbands are absolutely charming, intelligent, successful—but their wives are full of resentments from the past. The husbands cry and ask what they did wrong and hope the wives will come back. And they don't! This is new. And the wives have no regrets. I know several who have not found anybody else, and they do not regret their decision. Isn't that amazing? Women are now less dependent on staying in a relationship for security, for status, or because it's the right thing to do.

The pattern I see in older marriages is a fifty-five to sixty-year-old husband with a wife who's approximately his age. He wants fun

and companionship, to travel and try unusual things, but very often, the wife has gone back to school after the children were raised, and she's just beginning to focus on her career. She has finally become liberated, true to herself, and she wants to stay put and work.

Q: *When divorce was a tragedy, people used to say there was no reason to get divorced because you'd marry the same person over and over again. Do you think that's true?*

CM: No, though after a certain period of time, you may end up with the same type of relationship—for example, a very dynamic, energetic, cheerful woman with a man who didn't start out depressed or passive but who ends up that way as her counterpart. Because the tendency in relationships to complementarity is strong, if one person is very active, the other gets more passive. In that sense, one ends up with the same husband, because one *makes* him like that, unless you're careful not to.

Q: *Another theory claimed that later marriages were happier, wiser.*

CM: I see no proof of that. In fact, I think that the first marriage is often better, more profound. There is a certain love and protectiveness and fondness that goes with the idealism of youth that you often don't have in a later marriage, which is often more businesslike.

For men, at least, the stronger bond is usually in the first marriage. The younger man might have no question about sharing everything with the first wife, or supporting her; he can have a lot of questions about doing that in the second marriage. And it's not just because he's older: men are very dependent, and a piece of them dies with the first marriage. They never love another woman in the same way.

Q: *What about women?*

CM: Women are different. Women going into a later marriage tend to think, "Well, I was stupid in the first. Now I'm independent, I know more of what I want, and this will be a mature relationship." They will give more of themselves and demand less in the second marriage. That's often the frustration of the second marriage: the husband holds back more while the wife gives more.

The first marriage is often about leaving home and about conflicts with your family of origin. In the second marriage, those conflicts usually are not so important. You're not getting married in order to separate from your father, but that also makes for a weaker bond.

Q: *You're saying that the absence of "neurosis" makes for a weaker bond?*

CM: Right.

Q: *Do you think that the ideal of the lifelong marriage will die? Do you think that is a foolish ideal?*

CM: To tell you the truth, I personally would have liked to have had that. It would have been nice: it's so comfortable. You can just sit in a rocking chair and rock together to your old age.

Q: *What do you think of the current idea of marriage as a "growth experience?"*

CM: Ha! What an experience to go through just for growth! You'd be better off doing some stretching.

Madanes is co-director of The Family Therapy Institute, Rockville, Maryland.

FASHION INFORMATION

Page 46: Cap at Barneys New York; Alan Bilzerian, Boston and Worcester MA; City, Chicago. **134:** Bathing suit, Dorotennis. **262:** Top, right: Black moccasin trimmed in gold, over-the-knee high-heel boot, boot with metallic letters, red boot: Andrea Pfister. Bottom, left: Black satin bootie, washed-snakeskin pump, black pump with piping, pink satin pump: Maud Frizon. **266:** Top, right: Rust pump, textured metallic pump, spotted haircalf wedge: Walter Steiger. Bottom, left: "Giraffe" sandal, yellow flat, fuchsia pump, gold pump: Manolo Blahnik. **276:** Men's clothing, Brooks Brothers. **277:** Saint Laurent Rive Gauche top, $360. Turnout at Bloomingdale's; Saint Laurent Rive Gauche Boutique, Beverly Hills. Pocket square, Matsuda, NYC. Bracelets, Tambaran Gallery, NYC. Belt, Yves Saint Laurent. Saint Laurent Rive Gauche Boutique, Beverly Hills. Gloves, Naomi Misle. Charles Jourdan Trump Tower, NYC. Stockings, Isotoner. **278:** Jean Paul Gaultier skirt, $310. See stores on page 278. Turnout also at Massimo, Houston. Susan of Burlingame and San Francisco. Rings, Tom Binns. Charivari, NYC; Maxfield, Los Angeles. Bracelets, Tambaran Gallery, NYC. **279:** Silk blouse. Turnout also at Harry B's, Nashville TN. Pocket scarf, Matsuda, NYC. Bracelets, Tambaran Gallery, NYC. Bag, Fendi. Neiman-Marcus.Hat box, Fendi. Barneys New York; Neiman-Marcus. Bracelets, Tambaran Gallery, NYC. Gloves, Sachiko for La Crasia. Streets & Co., NYC; Glove Me Tender, Winnetka IL. Key chain, Prada, NYC. **280:** Late Aug. at Filene's. Bags, Johnny Farah. IF Soho, NYC. Key ring, Barry Kieselstein-Cord. For stores see info. p. 286. Gloves, Sachiko for La Crasia. Bracelets, Tambaran Gallery, NYC. **281:** Nylon/rayon/spandex suit and shirt. Gloves, La Crasia for Givenchy. Bag, Louis Vuitton, NYC, Boston, Atlanta, Bal Harbour, Chicago, San Francisco. **282:** Scarf as a hat, Donna Karan New York. Bergdorf Goodman. Necklace, Ted Muehling. Cuff, Tambaran Gallery, NYC. Bangles, Craft Caravan, NYC; Selo/Sheval Gallery, Ann Arbor MI. **283:** Jacket, $2225. Also at Suzy, Great Neck NY; Caron Cherry, Coconut Grove FL; Diagonale, San Francisco; Creeds, Toronto. Scarf, Annouska Hempel. Barneys New York. Jewelry, Tambaran Gallery, NYC. Gloves, Hermès, NYC; Chicago; San Francisco. **284:** Turnout also at L'Armoire, New Canaan CT; Charles Sumner, Boston; Marissa Collections, Naples FL; The Gazebo, Dallas; I. Magnin. Muffler, Donna Karan for Birger Christensen. The Fur Galleria. Cedarhurst NY; Jimmy's, Brooklyn NY. Hat, Ralph Lauren Hats. Polo/Ralph Lauren, NYC. Bracelets, Craft Caravan, NYC. Gloves, Naomi Misle. Arlene La Marca, NYC. Bag, Bottega Veneta, NYC, Stamford CT, Chicago, Beverly Hills, San Francisco. **285:** Donna Karan wool/Lycra jacket and skirt. Merino wool sweater, $190. Nan Duskin, Philadelphia; Baltimore. Turnout also at Marissa Collections, Naples FL; Ultimo, Chicago; She, Louisville KY; The Gazebo, Dallas. Natural mink stole, Michael Kors for Birger Christensen. Sept. at Bergdorf Goodman; Joseph the Furrier, Scranton PA; Nan Duskin, Philadelphia and Baltimore; Sara Fredericks, Palm Beach. Bracelets, Craft Caravan, NYC. Gloves, Geoffrey Beene for Portolano Products. Nov. at Bergdorf Goodman. Bag, Polo/Ralph Lauren Handbags and Luggage. Bloomingdale's; Polo/Ralph Lauren, Beverly Hills. **286:** Jacket, Maud Frizon Furs. Mid-Aug. Revillon at Saks Fifth Avenue; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Neiman-Marcus. Bag also at Leni's Bag, Great Neck NY; Toby Lerner, Ardmore PA; Maia Golani, Baltimore MD and Miami FL; Cage, Virginia Beach and Norfolk VA; Quintessence, Southfield, MI; Fred Segal Collections, Santa Monica CA. Glasses at Bloomingdale's; Burdines; I. Magnin. Earrings at Mishon Mishon, NYC; Etc. at Village Sportswear, Mountain Brook AL; Susan of Burlingame and San Francisco CA. Gloves, Isabel Canovas Boutique, NYC. Belt and Barry Kieselstein-Cord charms (key rings) at Bergdorf Goodman; Ultimo; Chicago; Neiman-Marcus; Maxfield, Los Angeles. **287:** Interleather Corp. bag; for stores see info. p. 286. **288-289:** Carey Adina bag, Nan Duskin, Philadelphia and Baltimore. Also at Etc. At Village Sportswear, Mountain Brook AL; Ultimo, Chicago; Nordstrom, Los Angeles. Carlos Falchi bag also at the *(Continued on page 388)*

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FASHION INFORMATION

(Continued from page 387)

Golden Nugget, Atlantic City NJ; Betty Weber, Beachwood OH. Ring, Tambaran Gallery, NYC. Watch at Macy's, New York; Bailey, Banks & Biddle Jewelers, Washington DC; Mayor's Jewelers, Florida; Marshall Field's; Corrigan's, Dallas & Houston; Slavick's, Northridge CA. Coat, $6051. Shoes at Charles Jourdan, Trump Tower NYC; Boston; and Atlanta; Hess Shoes, Baltimore MD; Marie Leavell, Dallas. Stockings, Hanes Silk Reflections, Lord & Taylor; Marshall Field's; Hudson's; Dayton's. **290:** Coat, Bill Blass. Earrings, Tacque. t. edwards, NYC; Carson Pirie Scott, Chicago. **293:** Cap, Missoni Boutique, NYC. Jacket, Saint Laurent Rive Gauche. **295:** Azzedine Alaïa wool dress, $575. Late Aug. at Barneys New York; Emphatics, Pittsburgh; Alaia Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. **297:** Wool jacket and vest, $1690. Skirt, $1025. Giorgio Armani Boutique, NYC; Hattie, Palm Beach and Birmingham, MI; Macy's, San Francisco; Giorgio Armani Boutique at Holt Renfrew of Canada. Hat, Giorgio Armani Couture. Giorgio Armani Boutique, NYC. Boots, Anne Klein Footwear. **299:** *Left:* Giorgio di Sant'Angelo cashmere dress and sweater, $3000. To order at Barneys New York; Linda Dresner, Troy, MI; Ultimo, Chicago; Wilkes Bashford, San Francisco... *Right:* Giorgio di Sant'Angelo stretch satin jacket. $900. Acrysan turtleneck, $275; and tube skirts, $350, each. September at Martha; Wilkes Bashford, San Francisco. To order at Knit Wit, Philadelphia; Linda Dresner, Troy MI; Ultimo, Chicago. **301:** Chen Sam hair and makeup: Sandra Bocas/Benjamin Salon. **302:** Trudy Owett hair and makeup: Sandra Bocas/Benjamin Salon; Sharon Owsley hair: Renée at the Hairport. **303:** Pamela Green hair and makeup: Sandra Bocas/Benjamin Salon. **304:** Geraldine Stutz hair and makeup: Sandra Bocas/Benjamin Salon; Deborah Aals hair and makeup: Wendy Ann Rosen/Cloutier. **306:** Wool/nylon sweater. Wool jersey T-shirt. Accessories, Comme des Garçons. **308:** Turnout also at Alan Bilzerian, Boston and Worcester MA; Cielo Boutique, Palo Alto CA; Mari Boutique, Ontario and British Columbia Canada. Accessories, Comme des Garçons. **309:** Turnout also at Ultimo, Chicago; Maxfield, Los Angeles. Accessories, Comme des Garçons. **310:** Top to bottom, left to right: Valentino for Alixandre; Bill Blass for Mohl Fur; Bill Blass for Mohl Fur; Bill Blass for Mohl Fur; Valentino for Alixandre; Saks Jandel; Claude Montana for Birger Christensen; Karl Lagerfeld Fourrures; Anne Klein for Michael Forrest; Claude Montana for Birger Christensen; Anne Klein for Michael Forrest; Birger Christensen; Tabak; Oscar de la Renta for Wagner Furs; Claude Montana for Birger Christensen; Giorgio di Sant'Angelo for Robert Sidney Furs; Donna Karan for Birger Christensen; Christian Dior for Yarrow Furs. **311:** Coat, $9200. Mario Valentino suede skirt, $505. Skirt, Sept. at Mario Valentino Boutique, NYC; Linda Dresner, Troy MI. Bag, Fendi. Bloomingdale's. Stockings, Round The Clock. Shoes, Mario Valentino Boutique, NYC. **312:** Top to bottom, left to right: Bill Blass for Mohl Fur; Maud Frizon Furs; Fendi; Bill Blass for Mohl Fur; Bill Blass for Mohl Fur; Valentino for Alixandre; Givenchy for Lawrence Kaye Furs; Bisang Fourrures for the Tepper Collection; Louis Ferraud for Revillon; Karl Lagerfeld Fourrures; Karl Lagerfeld Fourrures; Donna Karan for Birger Christensen; Pellice Bascardi; Donna Karan for Birger Christensen; Fendi; Jean Paul Avizou for Revillon; Fendi; Bill Blass for Mohl Fur. **313:** Mario Valentino coats, $4350 each. Skirts, Mario Valentino, $505 each. All, September at Mario Valentino Boutique, NYC; Linda Dresner, Troy MI. Model, left: Earrings, Stephen Dweck Moderne. Center and right: M & J Savitt. Gloves, Sachiko for La Crasia. Stockings, Christian Dior. **314:** Leather skirt, Mario Valentino. $505. Sept. at Mario Valentino Boutique, NYC; Linda Dresner, Troy MI. Glasses, for stores see info. page 315. Earrings and necklace, Georg Jensen. Royal Copenhagen, NYC. Gloves, Naomi Misle. Patricia Field, NYC. Stockings, Geoffrey Beene for Bonnie Doon. Shoes, Mario Valentino, NYC. Dog collar Prada, NYC. **315:** Glasses, Ray-Ban Drifter by Bausch & Lomb. Macy's; Marshall Field's. Bracelet and watch, Lisa Jenks. To order at Barneys New York. Bag, Louis Vuitton, NYC; Atlanta; Palm Beach; Beverly Hills. Gloves, Fownes. Calvin Klein Footwear. Delman at Bergdorf Goodman; I. Magnin, San Francisco. **316:** Top to bottom, left to right: Giorgio di Sant'Angelo for Robert Sidney Furs; Yves Saint Laurent for Alixandre; Bill Blass for Mohl Fur; Oscar de la Renta for Wagner Furs; Michael Kors for Birger Christensen; Karl Lagerfeld Fourrures; Carolina Herrera for Revillon; Chloé for the Fur Vault; Maud Frizon Furs; Claude Montana for Birger Christensen; Carolina Herrera for Revillon; Oscar de la Renta for Wagner Furs; Jean Paul Avizou for Revillon; Bill Blass for Mohl Fur; Donna Karan for Birger Christensen; Fendi; Fendi; Fendi. **317:** Coat, Natural Barguzin Russian sable, about $85,000. Nan Duskin, Philadelphia and Baltimore. Also at Sara Fredericks, Boston and Palm Beach; William H. Harris, Warwick RI; Joseph the Furrier, Scranton PA; Kirshner Furs, Savannah GA; Capriccio, Scottsdale AZ; La Jolla CA. Shoes, Ecco Shoes, NYC. Steppin' Out, Marblehead MA; I. Magnin, San Francisco. Stockings, Perry Ellis for Trimfit. **320-321:** Agnès B. trench, $400. Late Aug. at Agnès B., NYC and Los Angeles. OMO Norma Kamali Antron/Lycra suit, $60. OMO Norma Kamali and OMO Soho, NYC. Photographed at the Port of Monte-Carlo. **323:** Cotton broadcloth shirt, $205. Comme des Garçons Soho, NYC and San Francisco; Linda Dresner, Troy MI; Ultimo, Chicago; Maxfield, Los Angeles. Accessories, Comme des Garçons. Photographed at the Theater "Salle Garnier" in Monte Carlo. **334:** Pendant, $1995. **335:** Pendant, $3800. **336:** Left arm: Clear rings, $595 each. Smoky ring, $975. Bracelets, dark, $2895. Clear, $1495. Right arm: Band ring, $350. Bracelets, wrist to cuff: $1895. $725. $2250. **337:** Pendant, $975. Rings: clear, $975; dark, $750. **338:** Jacket also at Bullock's, Southern California. Pants, David Cameron. $275. Bloomingdale's. Earrings, Catalyst. Design 436, Columbus OH; Cimarron, Duluth MN; Chameleon, Los Angeles. Necklace, David Navarro for Navarro Alternatives. Nan Duskin, Philadelphia and Baltimore; Ruth Kishline's Country Clothes, Evansville IN; Jim-Elle, San Francisco. Bracelets, Tambaran Gallery, NYC. **339:** Sweater, Benetton. $58. Late Aug. at select Benetton stores. Pants, Calvin a division of Calvin Klein Industries. $50. Bloomingdale's; Dillard's, San Antonio TX; JW Robinson's, Los Angeles. Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's. I Magnin. Necklace, Catalyst. Constance Boutique, Asheville NC; Zoe Coste, Boca Raton FL; Humps, Bal Harbour FL. Gloves, Naomi Misle. Bracelets, wrist to cuff: Art Expo/Kalsan. Chrysalis, NYC. Catalyst. Bioclothing, San Francisco. Stockings, La Leg. Boots, Arlene La Marca, NYC. Bag, Johnny Farah. **340:** Jacket, $2640. Bracelets, wrist to cuff: First two, Catalyst. The Icing, Trumbull CT. To order at Zoe Coste, NYC. Sphere bracelet, Ooh! Paris. Georgio Shoes, Fort Lee NJ; Ooh! Paris Moda Sports, Beverly Hills. Oops, Scottsdale, AZ. Boots, Maud Frizon, NYC, Bal Habour, Beverly Hills, San Francisco. **341:** Top, Isaia, NYC. Bag, Fendi, Calvin Klein Footwear. See info. page 315. **342:** Azzedine Alaïa wool whipcord jacket. Gloves, Fownes. Bag, Frankies Garage. **343:** Jacket also at Efrem, Manhasset and Garden City NY; Cignal, Baltimore MD; Washington DC; Milano Fur & Leather, Birmingham MI; North Beach Leather, Dallas; Houston; Los Angeles. Wool/spandex skirt, Callaghan. $230. Sept. at Dianne B., NYC. Bag, Coach Leatherware. The Coach Store, NYC; Boston; Dallas. **346:** *Left:* Coat, polyester/rayon. Skirt, cotton twill. $52. Coat, late Sept. at Macy's, Herald Square; Goldwaters, Scottsdale AZ; Macy's San Francisco. Skirt, Jordan Marsh, New England; Woodward & Lothrop. Shirt, Esprit Sport. $38. Macy's New York; Burdines; Dillard's, Texas; Macy's San Francisco. Glasses, Gruen Optika, NYC; Optical Shop, Chicago; Optical Shop of Aspen, Aspen CO and Scottsdale AZ. *Right:* Jacket and skirt late Aug. at Macy's Herald Square; Macy's Atlanta; Marshall Field's. Jacket at Dillard's, TX. Skirt, Macy's Atlanta; Dillards, Corpus Christi and San Antonio TX; Nordstrom, Los Angeles and San Diego. Glasses, Exotique. Gruen Optika NYC; Quigley-Simpson Opticians, Atlantic City NJ; Cambridge Eye Associates, MA. Earrings, Claude Renaud. Detail, NYC. Gloves, Sachiko for La Crasia. Bags, Fendi. Tan bag, Barneys New York. Striped bag, Bloomingdale's; Neiman-Marcus. Shoes, Pupi D'Angieri. Saks Fifth Avenue; Toby Lerner, Philadelphia and Ardmore PA. Stockings, Fogal of Switzerland, NYC, Houston, San Francisco. **347:** Turnout late Aug. Jacket, wool/nylon/cashmere. Cotton sweater. Skirt info. see page 346. Jacket at Macy's Herald Square; Dillard's Corpus Christi TX; Esprit, California. Sweater, Foley's TX; Dillard's AZ. Bracelet, Production Originale, Xavier Danaud, NYC. Gloves, Sachiko for La Crasia. Bag, Michael Cromer. **348:** Anne Klein coat, mid-Aug. Bloomingdale's; Woldenberg's, Madison WI; Bee Frank, Appleton WI.... Anne Klein II wool/silk/cashmere jacket and skirt. Wool sweater, $94. Turnout at Lord & Taylor. Jacket and skirt at Gidding-Jenny, Cincinnati OH and Louisville KY; Marshall Field's.... Anne Klein II dress mid-Aug. at Lord & Taylor; Nordstrom, Los Angeles and Seattle. Illustrations: Hair by Gabriel Saba. Makeup by Robert Snow. **349:** Cathy Hardwick viscose dress. Late Aug. at Bloomingdale's; John Wanamaker; Woodward & Lothrop; Burdines; Foley's, Houston; JW Robinson's, California.... Cathy Hardwick wool melton coat. Leather skirt, $302. Late Aug. at Lord & Taylor.... Cathy Hardwick wool jacket. Wool/acrylic/nylon turtleneck, $104 and skirt, $76. Turnout late Aug. at Bonwit Teller; Jordan Marsh, Boston; Swansons on the Plaza. Skirt and turtleneck at Carson Pirie Scott, Chicago. Illustrations: Hair by Gabriel Saba. Makeup by Robert Snow. **350:** Large photo: Wool gabardine coat and wool dress. Dress, $255. Both at Saks Fifth Avenue; Carolyn Lamb, Coconut Grove FL; Weinstein's, New Orleans LA; Ayla, Ann Arbor MI; Bottega, Chicago; Susan of Burlingame and San Francisco CA; Miki, Mill Valley CA.... Inset top: Wool gabardine dress. Saks Fifth Avenue; Suzy, Great Neck NY; Toby Lerner, Philadelphia and Ardmore PA; Plain Clothes, Birmingham MI; Clare Feldman's Allure, Coral Gables FL; Dayton's; Miki, Mill Valley CA; Jona, Studio City CA; Nordstrom, West Bay, Northern CA; Washington.... Inset below: Wool gabardine jacket and skirt. Wool T shirt, $170. Turnout at Suzy, Great Neck NY; Toby Lerner, Philadelphia and Ardmore PA; Ayla, Ann Arbor and Birmingham MI; Dayton's; Susan of Burlingame and San Francisco CA; Nordstrom, Washington. Jacket and skirt at Ann Taylor, NYC. Jacket at Nordstrom, West Bay, Northern CA. Illustration: Hair, Gabriel Saba. Makeup, Robert Snow. **351:** *Large photo:* Alpaca/wool coat. Sept. at Saks Fifth Avenue; Joseph Horne, Pittsburgh; Montaldo's; Neiman-Marcus; Nordstrom, Los Angeles; Washington. Inset: Wool jacket and skirt. Cotton shirt, $75. Turnout at Barneys New York. Jacket and skirt at Nordstrom, Utah and Seattle. Skirt at Nan Duskin. Illustration: Hair, Gabriel Saba. Makeup, Robert Snow. **360:** Antron/Lycra velvet body suit also at Barbara Newman at Stanley Korshak, Chicago; Miss Jackson's Tulsa OK; Nancy Meyer, Seattle WA. Bolero, Norma Kamali. $404. OMO Norma Kamali and OMO Soho, NYC. **362:** Ring, Kazuko Mitsushima Artwear, NYC. Shirt, Brooks Brothers. **363:** Teddy at Lisa Norman Lingerie, West Hollywood CA. **364-365:** Insets: Body suit fabric, B & J Fabrics, NYC; Fabric Plus, Garden City NY; Wilsons Fabrics, Huntsville AL; S & S, Los Angeles. Wrap top and dress fabric at G. Street Fabrics, Rockville MD; Finns Fabrics, Barrington IL. Trouser fabric, A Fabric Place, Baltimore MD; The Fabric Carr, Los Altos CA; Sally Yardage Shop, Gardena CA. All photos, belt, Donna Karan New York. Bergdorf Goodman; Neiman-Marcus, Dallas and Houston; I. Magnin. Large photo: Jacket and skirt fabric at Hobby Lobby, Oklahoma City and Tulsa OK; Scrivener's, San Antonio TX; Wilhelmina's, Colorado Springs CO. Sweater, Donna Karan New York. Donna Karan Hosiery. Bergdorf Goodman; Neiman-Marcus, Dallas and Houston; Bullock's. ALL PRICES APPROXIMATE.

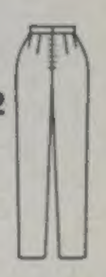
VOGUE PATTERNS

Back views, yardages, details, pages 364-365

White body-suit shirt: Donna Karan for Vogue Pattern #1961, View C. Sizes 6-16. Size 10: 3 yards 45" fabric. $9.50. Canada, $11.50. **Wrap top:** Donna Karan for Vogue Pattern #1961, View B. Sizes 6-16. Size 10: 2 yards 54" fabric. $9.50. Canada, $11.50. **Trousers:** Donna Karan for Vogue Pattern #1962. Sizes 6-16. Size 10: 2½ yards 57" fabric. $9.50. Canada, $11.50. **Dress:** Donna Karan for Vogue Pattern #1958. Sizes 6-16. Size 10: 3 yards 54" fabric. $11.00. Canada, $13.50. **Double-breasted jacket:** Donna Karan for Vogue Pattern #1960. Sizes 6-16. Size 10: 2½ yards 59" fabric. $10.00. Canada, $12.10. **High-waisted skirt:** Donna Karan for Vogue Pattern #1962, View A. Sizes 6-16. Size 10: 1½ yards 57" fabric. $9.50. Canada, $11.50.

1961 View C

1961 View B



1962

1958

1960

1962 View A

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